

ART DIGEST

UNIVERSITY OF MICHIGAN
LIBRARIES
AUG 6 1952
ARCHITECTURE LIBRARY



AUGUST, 1952 50 CENTS

WILDENSTEIN

Summer 1952 Exhibition

FRENCH 19th CENTURY
PAINTINGS

GOUACHES BY

ROUAULT

for "Le Cirque de l'Etoile Filante"

19 East 64th Street, New York

DUVEEN

MASTERPIECES
OF
PAINTING
SCULPTURE
PORCELAIN
FURNITURE
TAPESTRIES

GOthic • RENAISSANCE
EIGHTEENTH CENTURY

NEW ADDRESS:

18 East 79th St., New York 21, N. Y.



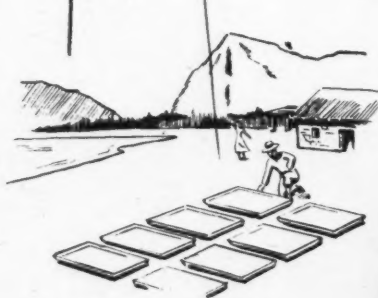
the Sun's our partner

permanent pigments

finest artists' colors
in sun thickened oil

The old belief turns out to be a scientific fact . . . sunlight really does produce the finest medium for oil colors. Exposure of pure linseed oil to the sun in shallow pans results in these characteristics—

1. Equal drying speeds regardless of pigments.
2. Quick drying throughout the film—not just on the surface.
3. Greater brilliancy and transparency.



To this, add the finest pigments found in years of searching and testing—and you can see why Permanent Pigments Fine Artists' Colors in Sun Treated Oil are accepted as the ultimate in oil color grinds.

Free booklet on the technical preparation of colors—write to:

permanent pigments

Makers of fine artists' colors

2700 HIGHLAND AVE. • CINCINNATI 12, OHIO

Manufacturers of Tubes Varnishes and Mediums



**PARKE-BERNET
GALLERIES • INC**
980 MADISON AVENUE



*New York's
Leading Auction Gallery*

PAINTINGS • SCULPTURES
ENGRAVINGS • ETCHINGS
ANTIQUE FURNITURE
OTHER ART, LITERARY
AND PERSONAL PROPERTY

Public Sales Weekly
SEPTEMBER TO JUNE

Monthly Bulletin on Request

**PLAZA
ART GALLERIES**

INC.

9 EAST 59th STREET
NEW YORK • ZONE 22

**ANTIQUÉ, ART & BOOK
AUCTIONS**

IN THE MOST CENTRALLY LO-
CATED SECTION OF NEW YORK

**IF YOU CONTEMPLATE
AN AUCTION OR IF YOU
DESIRE VALUATION**

write us for terms and details. We
maintain a department exclusively
for appraisals and inventories. In-
quiries respectfully solicited.

AUCTIONEERS:

Messrs. W. H. O'Reilly, E. P. O'Reilly

ART DIGEST

EDITOR: BELLE KRASNE

ASSOCIATE EDITORS: MARGARET BREUNING,
DORE ASHTON

CONTRIBUTORS: RALPH MAYER, JAMES FITZ-
SIMMONS, RALPH PEARSON, ROGERS
BORDLEY, CHRIS RITTER

CORRESPONDENTS: ARTHUR MILLIER, LOS
ANGELES; C. J. BULLETT, CHICAGO; DOR-
OTHY DRUMMOND, PHILADELPHIA

ADVERTISING: H. GEORGE BURNLEY

CIRCULATION: ELEANOR CUNNINGHAM

GENERAL MANAGER: RUSSELL L. DOYLE

PUBLISHER: MRS. PEYTON BOSWELL

Vol. 26, No. 19

August, 1952

CONTENTS

Kenneth Harris' <i>Main Street Bridge</i> , part of a commission given by the Norfolk (Virginia) Museum under the auspices of the Norfolk News- papers' Art Trust Fund, is one of 30 topographical watercolors in a series titled "The Portrait of a City." All 30 watercolors are now on view at the museum. See page 5	Cover
Venice Biennale, by <i>Jerome Mellquist</i>	7
University City, Mexico, by <i>Jo Gibbs</i>	8
International	9
Who's News	10
Our Museums Acquire	11
Summer Watercolor Exhibitions	13
Coast-to-Coast	14
Eastern Summer Circuit	17
New York	18
Auctions	19
Books	20
Honor Roll	21
On the Material Side	22
Prints	23
Where to Show	24
A Modern View	26
1952 ART DIGEST Patrons	27
Calendar of Exhibitions	30

NEXT ISSUE

Suspending publication for our cus-
tomary six-week summer break, we be-
gin the new season with a packed Sep-
tember 15 issue. Features to anticipate
then are a review of the Boston Insti-
tute's Jack Levine exhibition (plus a
Levine profile), and another on Brook-
lyn Museum's experimental print show,
which is being held in conjunction with
UNESCO's museum conference. Sep-
tember's issue will also preview the
1952-53 schedules of major U. S. mu-
seums, and it will introduce two new
departments: a home furnishings page,
bringing our readers a monthly report
on the best of today's designers and
designs; and a classified ad section, list-
ing art jobs wanted and available.

The Art Digest is published semi-monthly October
to May and monthly June to September by The
Art Digest, Inc., at 116 East 59th Street, New
York 22, N. Y., U.S.A. Mrs. Peyton Boswell, *Presi-
dent*; Marcia Hopkins, *Secretary*; H. George Burn-
ley, *Business Manager*. Entered as second class
matter Oct. 15, 1930, at Post Office of New York,
under the Act of March 3, 1879. Subscriptions,
\$5.00 a year in U.S.A. and Pan American Union;
Canada and Foreign, \$5.60; single copy 50 cents.
Change of address: Send both old and new ad-
resses and allow three weeks for change. Editorial
and Advertising Offices, 116 East 59th St., New
York 22, N. Y. Telephone PLaza 9-7621. Indexed
in Art Index. Not responsible for unsolicited
manuscripts or photographs. The Art Digest, Vol.
26, No. 19, August, 1952.



**PORTRAIT
SPECIALISTS**

Grand Central Art Galleries, Inc.
15 Vanderbilt Ave. New York City

Now on exhibition

19th and 20th Century

**AMERICAN
Paintings and
Watercolors**

MILCH GALLERIES
55 EAST 57th STREET
NEW YORK 22, N. Y.

GROUP SHOW

Prints • Watercolors • Drawings

To August 22

HACKER GALLERY, 24 W. 58

GROUP SHOWS

throughout the summer

KRAUSHAAR
GALLERIES • 32 E. 57th St.

Hours to September 30
9:30-5:00, Monday thru Friday

VAN DIEMEN-LILIENFELD

GALLERIES • 21 E. 57 St., N. Y. C.

Paintings by

**OLD & MODERN
MASTERS**

SEASON'S

RETROSPECTIVE

GROUP EXHIBITION

MIDTOWN GALLERIES

17 East 57th Street

New York

LETTERS

Scraps Over The Last Supper

To the Editor:

Cleaning of Leonardo Da Vinci's *Last Supper* has begun. But restorer Mauro Pelliccioli's plan to treat separate areas of the painting has been questioned in basic principle. Italian opinion of the technique is sharply divided. Plans are now under way to petition the Italian government to call together for consultation the leading restorers of Europe and America.

Letters from outside Italy supporting the appeal, it is believed, will not go unheeded by the Italian government, and are hereby requested from readers of ART DIGEST.

First to suggest an international conference was Leonardo Borge in an article in the leading Italian daily, the Milano "Corriere Delle Sera." . . . He called for " . . . an international conference of scholars, not only of Vinciana, of art, of restoration . . . but of scientists, of technicians, of chemists . . . the *Last Supper* is of all the world." In Rome, it has been pointed out that Belgium pioneered such teamwork when in 1950 experts were brought together from England, France, and Italy to consult with Belgian restorers on Van Eyck's *Mystic Lamb*.

Italian experts seem divided into three main groups. The first is that which voted for Pelliccioli's plan, now going forward. A second group counsels that as the painting stands today there would be great danger in removing the "overpainting" done in past centuries and that the risk would not be repaid by the results it is possible to hope for. First of all, the historical aspect of the work should be preserved and the unity, balance, and harmony of the tonalities, which might be lost by treating the fresco in localized areas. A third group points out that the humidity in the wall has affected the cohesion of the pigment, causing it to become powdery and to fall away. Its recommendation is to bind the painting firmly from in front, remove its present backing, and then transfer it to a new dry surface. With the fresco thus affixed, it would be possible for the first time to take comprehensive preservative steps. One authority in this group has been cited: "Until now, no one has had the courage to undertake a serious, responsible work toward removal of the cause of the painting's deterioration—the humidity in the wall."

Luigi Serra's "History of Italian Art" cites the discovery made in 1908 by Cavenaghi that all the heads except that of James the Elder are unretouched. Because of its deterioration, Serra also refers to the fresco as "the doomed masterpiece." Whether or not it might yet be preserved by the leading technicians of this generation—from the old and new worlds—is for no one man nor any one nation to say.

To repeat, letters endorsing the principle of some type of international consortium and appealing to the Italian government to follow the example set by Belgium in 1950 are urgently requested. If sent to the address below, they will be duly forwarded to the proper authorities.

NOBERT W. NICHOLS
Via Valadier, 1
Rome, Italy

More on Freedom & Dogma

To the Editor:

I read with interest your editorial and review of the exhibition at Jersey City where *Freedom from Dogma* went up against dogma and lost (DIGEST, June). . . . I found out to my regret that defending another artist against censorship

is a thankless task—for neither . . . local artists nor local art groups offered me any kind of individual or collective support when I got out on a limb and somebody sawed the limb off. Individual artists . . . expressed approval of my attitude, but the trite excuse for each artist for not doing more was the sad refrain common to all pantywaists browbeaten by trustees or government: "Because of my position, I'm not allowed to say anything." Carried to its logical conclusion, such an attitude marks the end of freedom, not only in the arts, but in life and government. There are too many who take art censorship lightly.

JOHN C. ROGERS
Washington, D. C.

To the Editor:

Overriding, for freedom, the recent dogma affair (DIGEST, June) are two vital concerns:

That art remain open on the infinite, and so continue to bring people together.

That the artist, unblinded, recognize today's critical issue as total conflict because it is between dogmas for and against what he is privileged to mirror: with its Author and Revealer, the beauty of freedom in his Inspirer.

These confirm the conviction of the Catholic Artists Guild that Protestant, Jewish and Catholic artists should bring themselves all together for the sake of God, people and culture. Religious identities being respected, interfaith unity would better free from his disproportionate social weakness not only any religious artist but also his secular-minded brother. Our cultural crisis especially demands the call to such an association, to keep more clear our "windows on the infinite."

RAYMOND O'NEILL, President
Catholic Artists Guild
New York, N. Y.

Taos Artists Take Exception

To the Editor:

In the May 15 issue of ART DIGEST an article entitled "Albuquerque" . . . stated that "slowly the artistic center of gravity in New Mexico is shifting from her mountains to her mesas; from the established colonies of Taos . . . to Albuquerque." In reply we would like to inform ART DIGEST that Taos, like Albuquerque, only in greater numbers, has its own vigorous painters, experimental if you will, but not so controversial as Albuquerque's. . . .

. . . We take exception to the implication that Albuquerque is a more vital art center than Taos. The list of names of Taos modern artists . . . [is] far too lengthy to mention here, but . . . there is Edward Corbett, one of the "15 Americans" who recently showed at the Museum of Modern Art; Tom Benrimo, recent winner of a purchase prize at the University of Illinois; Ward Lockwood, professor in fine arts at the University of California, a longtime Taos resident, and a versatile creative painter. . . . Howard Cook, many times a prize-winner in national exhibitions; and Andrew Dasberg, whose work is in national collections and museums.

Among the younger creative painters . . . there are Louis Ribak, Beatrice Mandelmann, Ted Egri, Louise Ganthiers, Arthur Jacobson, Kimball Blood—and, from the West Coast, such painters as Alfred Rogoway, Clay Spohn, Barbara Stevenson Graham.

. . . It would be of interest, we believe, for ART DIGEST to investigate . . . "The Ruins" [a gallery supported by a group of artists including some of the above-named] "The Galeria Escondida" [a privately supported professional gallery],

and the private studios of Taos, to determine for itself whether indeed "the artistic center of gravity" is shifting in New Mexico from its mountains to its mesas. More power to Albuquerque and its growth as an art center, but it still has far to go to match Taos as a painters' home.

MARJORIE ROGOWAY
(for a group of Taos artists)
Taos, N. M.

Whodunnit

To the Editor:

I take the liberty to apply to you for the following reason:

I possess a painting of the 19th century done by a great American primitive. [See illustration.] Here in France, we are not well informed about American painting of this epoch.

Seeing that the most eminent critics and skilled connoisseurs of American art collaborate with your newspaper, I presume they will be able to identify the American artist in question. The colors of the mentioned painting are magnifi-



PORTRAIT BY UNIDENTIFIED AMERICAN

cent. The measurements of the painting are: height 92 cm., width 73 cm.

Awaiting to hear from you on this subject, I beg to present you my thanks in advance. . . .

M. BERESNIAK
30 Ave. de la Porte de Choisy
Paris 13, France

A Word in Praise

To the Editor:

May I say a word in praise of ART DIGEST as it impresses me lately. It seems to have achieved a new sense of vigor. . . .

PERLE FINE
New York, N. Y.

Stieglitz Data Sought

To the Editor:

I am writing a biography of Alfred Stieglitz, the American photographer, who also introduced modern art in this country. In addition, I am preparing a volume of his letters. I therefore am eager to collect either originals or copies of his letters for possible publication, plus accounts of conversations with him, and anecdotes about him.

All original material will be safely returned.

DOROTHY NORMAN
124 East 70th Street
New York 21, N. Y.

The Art Digest

EDITORIAL

Center of Center

During the last days of June, the Metropolitan Museum of Art officially launched the third of its triennial national competitions: "American Watercolors, Drawings and Prints, 1952." Artists who have received the prospectus for this show know that it will have a twin-jury system and a \$9,000 purse, to be distributed in the form of 18 \$500 prizes. (For the details of the competition, see pages 16 and 24 of this issue.)

Judging by the terms of this competition, two years' worth of factional badgering has disturbed the Met's equilibrium. This year, though it may match the generosity of Lady Bountiful and the judgment of Solomon, the museum seems to be setting out on a career of compromise, appeasement and hedging. In the Met's court of appeals, all objections have been sustained.

The dispensation of prize money was contested, so the Met is now decreasing the size of the awards (to make them less coveted) and increasing the number (to keep more artists happy).

There were objections to the presence of outlanders—museum officials—on the juries, so this time all jurors are practicing artists.

Finally, the juries were condemned as "too conservative" and "too modern." Now artists can choose their own poisons: Jury A or Jury B. That's all that we're told about the juries, for the Met astutely avoids the use of such terms as "radical" and "conservative," or "modern" and "traditional," or "subversive" and "reactionary." But despite the artful dodging, names attached to either side of the slate tell the story.

Possibly, the heat wave has had a vitiating effect on tempers. Possibly the furor over the last Met show is too fresh in our minds. Whatever the explanation, this current competition has been received apathetically. The only violent reaction so far has been a highly predictable blast from a group of seven abstract artists, part of the group of 18 which campaigned against the Metropolitan three years ago. Dogmatic and self-righteous as their protest is, it raises one or two valid issues. It maintains that, with its two-jury system, its avowed "impartiality," its "leveling prize system," the museum is trying to cover up a "lack of real commitment, [a] lack of respect . . . toward the artist and his work." It also deplores the "total failure on the part of [the Metropolitan's] directors to take a position of responsibility . . . towards any American artist."

Somewhat more soberly, Aline Louchheim, New York Times critic, also cast a dissenting vote: "The dual jury system may seem to some a fine legalistic solution by which to avoid attack. To me it seems a childish and unsatisfactory evasion. In the first place, the artistic terms 'modern' and 'conservative' are relative to the point of meaninglessness. . . . Since the terms have only relative and personal meaning, each artist's designation of himself in one category or another will lead to utter confusion. . . . Such a decision serves only to widen a fruitless and

harmful breach. The question should not be 'modern' or 'conservative,' but excellent or poor . . ."

The museum is doing its best to work out a reasonable solution to a problem which has stymied the entire art world. The province of the Met is large—much larger than the American scene of 1952. If we are disappointed that it has not arrived at a happier solution, we can understand the problems involved.

What we cannot understand is why one of our major museums has put itself in the undignified position of yielding to pressure in matters of judgment. The Met would never let a group of artists decide what it should purchase. It would never let a group of artists dictate what it should exhibit. Why, in this situation, should it suffer the loss of its authority? The desired results—a good show and an increase in prestige—will never be achieved through compromise.

In the long run, the Metropolitan's show will be center of center—one more survey for the records. Every artist who takes exception to it should remember that the course of art history was never changed by a museum.

What We Believe

"How do you do it?" "How do you manage to make a going venture out of a non-subsidized art journal?" People ask us these questions often, and each August we give our answer by publishing the long list of *Digest* patrons—people who have the confidence in us to enter their subscriptions for more than a one-year period. Every time we publish this list, we ask ourselves what our subscribers offer us, and what we owe them in return.

We have a purpose. It strikes us as a very modest purpose. Our purpose is to serve those who are interested in news of art. Our function is a good one and, we think, a necessary one. In fulfilling it, we believe we have a unique position in the field.

With a limited amount of space at our disposal, we try to give our readers the most complete and unbiased news coverage possible. Completeness, to us, precludes provincialism—and so, during the past season, we have done our best to extend our coverage, and we have extended it—to Mexico, to Paris, to Venice, to Salzburg, even to Tokyo. Next season we expect to go further.

But our character is not just determined by bald news. We present opinion—signed (because it is opinion) by critics who have the right qualifications for their jobs. They have a sense and specific knowledge of the long history of art. They have considerable experience in the contemporary field. And, to a conspicuous degree, they have other essential qualities—tolerance, judiciousness, wit, sensitivity.

Facts, informed criticism—these are valuable in an art journal, and so is grit. We don't straddle fences. In our own editorials and in our guest editorials we take a stand on important issues. We are free to condemn or preferably to praise.

Last, but not least, we feel that we serve in a practical sense. Years ago *ART DIGEST* introduced the idea of a "Where to Show" column and today that expanded column continues to guide artists who wish to enter open competitions or to win fellowships, scholarships and awards. Add to this our calendars, our reports on recently published art books (another department restored and growing), the index of current top auction prices, the lists of prizewinners in competitions throughout the country. These are only a few of the services we have offered and will continue to offer our readers.

Because we are ambitious, we hope, in time, to become a bigger, better, more informative magazine. Unlike other art magazines, we have no "angels," no organizations or private individuals to make our progress easier with subsidies. So we will improve in proportion to the support we get from satisfied readers who pass along the good word.

Of course, not all of our readers always agree with us, but we like to point out: we look at all kinds of art and endorse what is good regardless of whether it is traditional or experimental; we listen to those of all persuasions and record all sides of an argument. If, after weighing and presenting all the evidence, we take sides, it is because we support what we believe in. And it is because our loyal readers support what they believe in—because they believe in us and in what we represent—that we are able to exist. That's how we can do it.

The Norfolk Idea

Speaking of commitments, the Norfolk Museum of Arts and Sciences is setting a good example. A couple of years ago, John Davis Hatch, Jr., this Virginia museum's director, decided to utilize annual income of the museum's Norfolk Newspapers' Art Trust Fund. The Fund is earmarked for purchase of historic material relating to Norfolk. Since such material is scarce, the museum decided to make history on its own by commissioning Kenneth Harris, a young local artist, to go out and paint 30 watercolors of the city. The topographical record was recently completed, is now being shown at the museum, and later will tour the country. Harris, meanwhile, is at work on a "portrait" of Williamsburg.

On the cover of this issue, we reproduce one of the watercolors in the city-portrait series. Norfolk citizens evidently like the work. It is a faithful report. We like the idea—and we would like to see many other museums and cities adopt and develop it. Some towns may make self-conscious sitters, and some artists may flatter their subjects. But other cities may give their artists interpretive latitude—a chance to put themselves as well as historic landmarks into the job. In the latter case, this significant Norfolk idea may prove to be as exciting in practice as it is in principle. Certainly the idea has infinite possibilities for our artists and our culture.



RAOUL DUFY: *Dockyards at Deauville*

PIRANDELLO FAUSTO: *Reclining Nude*

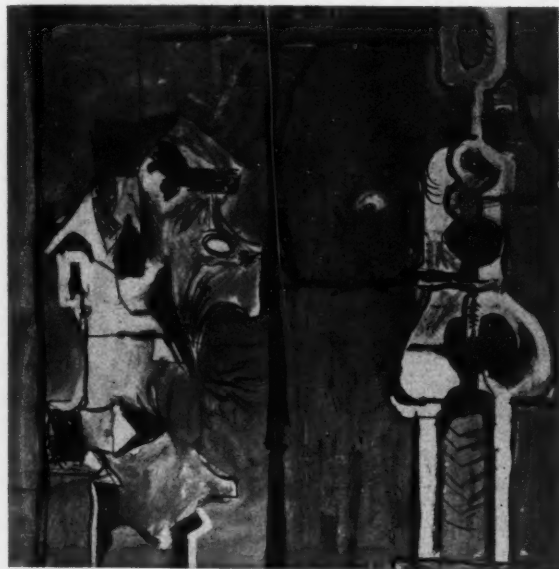


ART DIGEST

Vol. 26, No. 19

THE NEWS MAGAZINE OF ART

August, 1952



GRAHAM SUTHERLAND: *Two Stone Forms*



EDWARD HOPPER: *Office at Night*

VENICE BIENNALE, 1952: SEEING A UNITED NATIONS OF ART

by Jerome Mel'quist*

The *vaporetto* puffs the visitor across the canals of Venice to the garden site of the 1952 Biennale and deposits him before a bewildering mass of exhibits. Inhaling the intoxicating fragrance of blossoming trees, he then meanders through whole acres of Italians, sees the newly rising Israeli pavilion, wonders when the Hungarians will complete their structure, retabulates the achievements of "Die Brücke" among the Germans, or of Sutherland and Wadsworth among the English, once more admires the abundance of the French, and endlessly investigates smaller countries from every section of the globe. The Biennale being almost a United Nations of painting, it is imperative to sort and sift.

As always, the Italians have included such local painters as the outmoded Piedmont landscapists and Zandomenighi, who resembles a sugary Fantin-Latour misapprehending the post-impressionists. Elsewhere such tested contemporaries as Balla, Campigli, Carra, Morandi and Tossi convey unexceptionable taste and excitement. Casorati, given much space, seldom achieves a completely satisfactory style, but Rosai's many genre studies show a certain briskness. Slightly younger men—

Afro, Corpora, Birolli, Soldati and others—have assimilated the Ecole de Paris without improving on it, but Fausto Pirandello contrives his canvases with a tingling nervousness and an outstanding cut of cultivation. Guttuso's "social" offerings are more sensational. His militant canvas of a revolutionary foray actually belongs to the 19th century and might have been painted in the ateliers of Detaille or Paul Delaroche. His earlier work reveals that, like his French counterpart, Fougeron, he is a painter who has subordinated his art to the uses of propaganda. The Italian sculptors—Viani, Mastroianni and Vedova—still model ably. Marino Marini is fully represented, and justifiably took a first prize.

The French Pavilion this year suggests a *potpourri* despite the many big names featured in it. Dufy, winner of the first prize in international painting, personally superintended the arrangement of his show, and idiosyncratic hanging almost conceals the luster and graciousness of his talent. A whole room devoted to Léger stresses his monumentality, but Lipchitz' sculpture is not well installed.

Work by Bazaine, Hartung, Chastel, Soulages, Dewasne and a vast, papery *Crucifixion* by Bernard Buffet are gathered in one room. In this array, the peeled and almost melted effigies of sculptress Germaine Richier strike the final dissonance. Elsewhere, the French are showing paintings by Desnoyers,

Brianchon and Debeyrolles; Jacques Villon gravures; a large Toulouse-Lautrec retrospective; Corots which are almost overwhelmed by resplendent gilt frames; and a sampling of work by the fashionable Soutine.

For a compact, forceful contrast, there is the Belgian pavilion with its impressive recapitulation of Belgian expressionism. Here the pivot is Permeke, that Tyl Eulenspiegel of Belgian modernism. His immense horizontal landscape rumbles with a subterranean power. His agricultural homesteads look back to the dark interiors of Flemish stables. His lumpish peasants push their carts or scatter their seeds or dig their earth with a virtually superhuman power.

Another example of homogeneity is the pavilion devoted to De Stijl. Here trim grey walls, the staccato note of the furniture, the architectural projections, and the bare reductions of Mondrian, Van Doesberg and their cohorts attest to an intact faith.

In the Austrian pavilion, the heated, *fin-de-siècle* drawings of Kubin (also a prizewinner) subtly enforce the huge, bare block modelings of sculptor Wotruba. Switzerland, opening its new building on the second day of the Biennale, unaccountably gave an entire room to Kubler, who heavy-handedly alternates between realism and abstraction. But draftsman Hans Fischer, in his animal illustrations, has an edge and terseness similar to Calder's. The Swiss

* European critic-at-large for ART DIGEST, Jerome Mel'quist, as one of the commissioners of the 1950 Venice Biennale, selected and installed the Jacques Villon exhibition sponsored by the French government.



ALEXANDER CALDER

pavilion as a whole is well constructed.

In the British pavilion, Graham Sutherland's merits are underlined. His "flattened yellow and rose of Lancaster" plays handsomely against the dappled light from the nearby lagoon. And the posthumous homage to Edward Wadsworth effectively summarizes his gifts as a post-surrealist. In the Swedish pavilion, the late Karl Kylberg's emotive color, the merits of the intelligent Sandberg and the Alice-in-Wonderland figures and larger nudes of sculptor Eric Grate are presented. The Germans, meanwhile, remind the public of "Die Brücke" (Nolde, by the way, was awarded a prize) and also show a group of younger men.

In awarding first prize in sculpture to Alexander Calder, Venice might well have been recapitulating a passage from its own history. After all, the *commedia della arte*, that theater of profligacy, dextrous circumstance and skimming joy once flourished here, and the city still has not lost its attachment for the high and twirling comedies of Goldoni. Calder, however Yankee and 20th century, does recall the mood of Goldoni.

The property of Grand Central Galleries, the American pavilion has never belonged to the U. S. government. This year it is given over to the work of Calder, Stuart Davis, Yasuo Kuniyoshi and Edward Hopper. In thus restricting the number of choices, American Federation of Arts authorities (who selected our show) were presumably aiming at homogeneity.

Before describing the triumphant room devoted to Calder, it might be well to discuss the other installations. Whether the light of Venice is too bespangled, or whether Kuniyoshi's work, like certain wines, cannot withstand transportation, his painting here suggests an aptitude more graphic than coloristic. His early lithographs, influenced by the raffish Pascin, and certain early canvases (notably those dealing with American folk-lore) reveal an impish twist of humor. But the high

greens and astringent pinks of his later works do not mingle well with the Venetian light.

Hopper's paintings—even his water-colors—show all too local an attachment to beguile Europeans. His forbidding city roofs, theater foyers and hotly incandescent offices show their native roots. Unfortunately they do not enchant beyond that consideration. Davis' paintings, likewise, did not weather the Atlantic crossing too well. Their cocktail wit and suggestiveness, though

Biennale Prizes

Representatives of 17 countries were present at the jurying of the 26th Venice Biennale. Absent from the voting were the delegates of South Africa, Argentina, Guatemala, Mexico, Vietnam and the United States. The following prizes were awarded:

President's Prize for a foreign painter: Raoul Dufy (France).

President's Prize for a foreign sculptor: Alexander Calder (U. S.).

Municipal Prize for an Italian painter: divided equally between Bruno Casinari and Bruno Saetti.

Municipal Prize for an Italian sculptor: Marino Marini.

Biennale Prize for a foreign printmaker: Emil Nolde (Germany).

Biennale Prize for an Italian printmaker: Tono Zancanaro.

An additional Municipal Prize for painting was awarded to Felice Casorati, who was ineligible for the official prize, having won it in 1938.

An additional Municipal Prize for sculpture was equally divided between Luciano Minguzzi and Alberto Viani.

Prizes offered by industrial and other patrons were awarded to: Franco Gentilini, Fausto Pirandello, Gianni Vagnetti, Anna Salvatore, Giovanni Brancaccio, Renato Guttuso, Sergio Pomiti, Nino Franchina, Antonio Corpora, Ottone Rosai.

The purchase award of the Modern Art Museum in San Paolo, Brazil, was given to Graham Sutherland (Great Britain).

Other prizewinners were Willy Elenbass (Netherlands), Giuseppe Ajmone, Max Gubler (Switzerland), Alfred Kubin (Austria), Joseph Cantre (Belgium), Francesco Menzio, Renato Birolli, Afro, Fioravante Seibezzi, Antonio Donghi, Atanasio Soldati and Orlando Orlandini.

perfectly adapted to New York, require a more lenient light than Venice's.

But Calder's work articulates a language suited to our century, not merely an American dialect, but a vital new speech involving the fresh use of industrial materials. The installation emphasizes the calligraphic element in his work. Installed at a key point, *Acrobats* is flanked by wire portraits. Frond-like mobiles are hung high. Stables are interspersed about the floor to create an impression of solidity without monotony. The *Contellations* are set low so that one looks down rather than up at these delightful "heavens." Calder has retained his American zest, and now he is scattering it abroad. Is that not the best of all good will gestures?

MEXICO BUILDS

by Jo Gibbs*

Mexico sent a magnificent mountain to the Mohammeds of Europe this summer—a massive cultural mountain representing an esthetic tradition as old as that of Western Europe, and as different in contour and development as are the Sierra Madres and the Alps. (See review of Paris exhibition, *DIGEST*, July.) In October, a more specialized group of Mohammeds will return the compliment when they attend the Eighth Pan-American Congress of Architects at the new University City on the outskirts of Mexico's capital. This modern home for the continent's oldest university is still abuilding, but at a rate that outstrips Paracutin, favorite tourist volcano.

In view of the setting, it is not surprising that this Congress is attracting more than hemispheric attention. (Months ago, Le Corbusier and van der Rohe, among other European "greats," accepted invitations to attend.) University City is a project of unusual scope and interest, as we reported over a year ago. (See *DIGEST*, May 15, 1951). In addition, it is, to an almost unprecedented extent, of, for and by youth.

General manager and chief architect Carlos Lazo is the brilliant son of a brilliant teacher of art and architecture at the University of Mexico. In spite of a man-killing job, he manages to look younger than his 39 years, with a sort of blond boyishness and shy smile masking his galvanic drive. It was Lazo's idea that some 7,000 workmen be issued two suits of work clothes and that a huge laundry be set up to keep the clothes clean; it was his idea that everybody on the job, from waterboys to the big boss, attend indoctrination lectures illustrated by microfilm so that they could understand what they were working on and why. Lazo wanted, and got, *esprit de corps*.

Almiro de Moratinos, who is also 39, has the prosaic and misleading title of director of public relations. In reality,

*Jo Gibbs, former managing editor of *ART DIGEST*, recently returned from a year's visit to Mexico.

LEADERS OF MEXICO UNIVERSITY PROJECT: (L. TO R.) GUSTAVO TRAVEZI, ALMIRO P. DE MORATINOS, CARLOS LAZO, LUIS ENRIQUE BRACAMONTES



The Art Digest

he is the dedicated leader of a high voltage crusade. A lawyer, historian, mathematician and practicing idealist with a Ph. D. in science and philosophy, he has been with University City since its inception. He has done more than anyone else to weld morale and create an aura of destiny about the project. In addition, although he is not an architect, Moratinos was responsible for the idea of using the *teocalli* (Aztec pyramid) type of architecture and construction in the sports section, the *teocalli* being generally considered Mexico's most successful and indigenous contribution to modern architecture.

Dark, dynamic chief engineer Luis Enrique Bracamontes is 30 years old. Gustavo Garcia Travazi, general manager of planning and financing, is 36. And so it goes. An overwhelming majority of the architects and engineers employed on specific buildings are under 40, and most are alumni of the university they are now rehousing.

new to Mexican collegiate life, as the republic's ancient seats of learning usually have been located in the crowded hearts of cities.

Opportunity for complete creative fulfillment of the multi-level variety has been a rare thing since the Renaissance. Matisse had it, in his old age, in his chapel at Vence. In University City, at the age of 41, Juan O'Gorman, architect, is in full charge of decorating the library designed by Juan O'Gorman, architect. In 1950, artist O'Gorman was accorded a large retrospective show of his paintings and murals at the Palace of Fine Arts, recognition equivalent to a one-man show at the Whitney and/or Museum of Modern Art. But many people rank him higher as an architect than as a painter or sculptor. On one point, however, there is no argument—this charming, sophisticated gentleman, born in Mexico of an Irish father and a Mexican mother, has played an important role in Mexico's renaissance.

blocks and then setting the blocks into the wall. Under the library, cut into the lava of the Pedregal, are other rooms and vaults for precious rarities, including incunabula. There is no air conditioning; merely ventilation and dust control. The experts say the air is perfect for the preservation of books.

Chavez Morado is doing a huge mosaic mural on the end wall of the science auditorium, using 3,000 stones from Italy. Less abstract than O'Gorman's works, it represents Quetzalcoatl "removing culture from the Phoenicians and the Greek." Its fluid movement is remarkable for the medium.

Viewed from the top of the science building, the small nuclear physics laboratory and its weird little "Garden of Nuclear Radiation" form a very satisfactory and colorful abstraction. Architect González Reyna developed a new tile technique to make its roof a gaily abstract mural.

Many other new engineering, architectural and decorative techniques are coming out of the work in progress at University City, and the plan is to publish them after the discussions and criticisms at the Congress.

World's Artists to Convene

Creative artists from all over the world will attend the first International Conference of Artists sponsored by UNESCO in Venice, Italy, September 22-28. Participation is limited to 300 creative artists in the fields of painting, sculpture, architecture, music, theater, literature and films. UNESCO member states have been invited to select approximately five artists each as their national delegations.

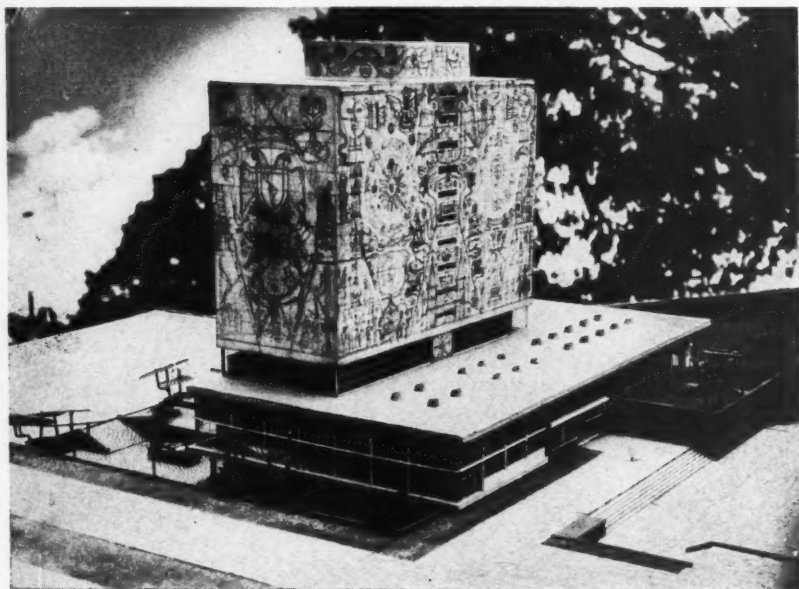
Plans for the congress were developed by an organizing committee which met in December, 1951, under the chairmanship of André L'Hôte, French painter and art critic. Henry Billings, painter, represented the U. S. on this committee.

At the conference, Giuseppe Ungaretti of Italy will deliver the welcoming address. Others slated to speak are: Arthur Honegger of Switzerland on music; Taha Hussein of Egypt on literature; Marc Connelly of the United States on theatre; Alessandro Blasetti of Italy on cinema; Jacques Villon and Georges Rouault of France on painting; Henry Moore of Great Britain on sculpture, and Lucio Costa of Brazil on architecture.

Section meetings on each branch of the arts are planned, with participation by small groups as well as by the entire congress.

The Taste of Thieves

Two recent items in the news suggest that the taste of thieves is no less varied than that of angels. Last month in Paris two 19-year-old, would-be collectors were frustrated by a guard at the Museum of Modern Art. It was three o'clock in the morning when Pierre Frelat, a premedical student, and his friend Michel Panissieres, a bartender, dropped into the museum to remove a few of the "20th Century Masterpieces," assembled there by James J. Sweeney. (See ART DIGEST, June.) Entering through a skylight, they cut two paintings from their



O'GORMAN: LIBRARY OF THE UNIVERSITY OF MEXICO

And what are these comparative youngsters doing with their opportunity? In this traditional land of *mañana*, construction is ahead of schedule—high morale and enthusiasm were shrewdly backed up by tightly written contracts carrying severe penalties for tardy construction. The sports section, finished except for decorative touches, is magnificent, thanks to Moratinos' idea and to inspired work on the part of individual architects and engineers. Here the Aztec heritage literally paid off. For the *teocalli* technique of building (packed earth and lava bulwarks lined with stone) cost about one-fourth as much as customary poured concrete.

Last winter, Diego Rivera pleaded to be allowed to decorate the stadium, with or without pay, as the climax of his career. He got the job, but after the row over his rejected mural for the Paris exhibition, nobody knows what he will do with it beyond the fact that he will make a gigantic mosaic mural.

This vast, diversified and very handsome sports plant is something quite

O'Gorman's university library will be the first modern, functional library in Mexico. Ten floors for stacks, each housing 200,000 volumes, rise in a proud, woodless rectangle decorated by four mosaic murals that measure 42-by-27 meters on the long walls and 14-by-27 meters on the short ones. O'Gorman combed the republic for the stones he wanted—reds, yellows, greens in chalcidony, iron oxide and sedimentary rocks—and the university's geology department passed on them for durability and permanence of color. According to O'Gorman, the mosaics are symbolic representations of the four pre-Hispanic suns—the sun of earth and Quetzalcoatl; the sun of fire and a representation of the god of fire (facing the principal plaza), and the suns of air and water—all topped by the symbol of infinity, two snakes which meet to form one head. Below, also facing the principal plaza, are relief sculptures of projecting planes created by the unusual method of first cutting designs into the face of hard Pedregal stone

frames—Renoir's *Seated Bather*, lent by Chicago's Art Institute, and Bonnard's *Self-Portrait*, lent by Georges Wildenstein of New York. They were cutting a third—Picasso's famous *Woman Ironing*, lent by Mr. and Mrs. Justin K. Tannhauser of New York—when the night watchman tiptoed in, drew his gun and advised them to desist. They had also tried to remove Gauguin's *La Orana Maria* (lent by the Metropolitan Museum), but the canvas was too thick for their razors. Combined value of the four paintings: over \$300,000. Edgar Aillet, restoration expert of the Louvre, declares that restoration in this case is "elementary." As for the young men, they explained to police that they were "crazy" for art.

The second such incident took place during July. This time the burglars were successful. Breaking into the 17th-century Chateau de Dampierre of the Duke de Luynes, about 20 miles from Paris, the thieves made off with Rubens' *Child Jesus* and Raphael's *Angel Playing a Cello*. The paintings hung in the chateau chapel; together they are worth about \$140,000. Valuable gold ornaments from the altar were also stolen. The burglary was executed professionally, and since paintings as well known as these can hardly be sold on the open market, it is believed that an art lover is also involved in this case.

INTERNATIONAL NOTES

Mexico, D. F.: Through mid-August, Richard A. Florsheim, Chicago painter, printmaker and sculptor, is being given a one-man show at Mexico's National Gallery of Art. Florsheim, who has been working in Mexico for the past year, is allegedly the first American on whom this honor has been conferred. His show, scheduled to open July 10, was postponed for a week due to riots which followed the Mexican elections. Comprising 60 lithographs, the exhibition was picked by Daniel Catton Rich, director of Chicago's Art Institute, who also wrote the catalogue foreword.

Naples, Italy: An exhibition designed to demonstrate the influence of Italian mannerism on French painting is on view at the Naples Museum through September. One of the American contributions to the exhibition is a painting by Benedetto Pagni de Pescia owned by the state of Florida and lent to the show by the John and Mable Ringling Museum of Art in Sarasota.

Breda, Holland: An exhibition of paintings, watercolors and drawings signed "Vincent"—and, according to some experts, possibly from Van Gogh's early period—is on view at the Kunstzaal Den Deijl Art Gallery in Breda, Holland. The collection of some 100 works came to light in Breda in 1939. After considerable controversy among experts in both the United States and Holland, the owners of the Breda collection decided to exhibit a small selection in the hope of "promoting a correct and responsible judgment."

Venice, Italy: The International Centre of Arts and Costume, founded in Venice in 1951, will sponsor an international congress titled "Unity in Textiles," September 15-18 in the Ca' Rezzonico, Venice.

WHO'S NEWS

A sculpture commission for the decoration of the Bronx, N. Y., Tuberculosis Hospital was recently won by **Milton Hebdal**. The selection was made on the basis of a competition sponsored by the Department of Public Works and authorized by New York's Board of Estimates. Hebdal's prize amounts to \$5,000, plus \$11,000 to cover the cost of enlarging and casting the model in bronze.

Quick, watch-pocket weekly noted for its pithy news coverage, recently relayed a Picasso "confession" reported in "Libro Nero," a book by Giovanni Papini. Picasso quipped and Quick quoted: "I am only a public entertainer, who has understood his time and has used up as best he could the foolishness, the vanity and the greed of his contemporaries . . . I have pleased master and critic with all the changing oddities that have passed through my head, and the less they understood them, the more they admired me. By amusing myself with all these jokes, all these trifles, all these brain-puzzles, riddles and arabesques, I became celebrated. . . . But when I am face to face with myself, I have not the courage to consider myself an artist in the great and ancient sense of the word." Tsk, Quick!

E. McKnight Kauffer, prominent American poster designer and art director for the Bollingen Foundation, has been named honorary designer to the Royal College of Arts in London. He received the honor for a group of British posters which he recently designed.

New president of the Dallas Art Association is **Stanley Marcus**, prominent Texas collector, department store magnate, and one of the first people in Dallas to encourage local art.

New director of the L. M. D. Sweat Memorial Art Museum in Portland, Maine, is **Bradford Brown**. Formerly an assistant to Alexander Bower, who directed the museum until 1950, Brown was a curator of the museum for many years, and served as acting director until his present appointment was confirmed.

Starting September 1, **Leonard Good** will head the art department at Drake University, Des Moines, Iowa. A painter, writer and lecturer, Good has been a member of the department of art education at the University of Wisconsin for two years. For 20 previous years, he was curator of paintings and professor of art at the University of Oklahoma. He succeeds **F. Edward Del Dosso**, who resigned to join the Minneapolis, Minn., public schools.

New assistant to the director at the Corning Museum of Glass in Corning, New York, is **Paul Norman Perrot**, who comes to the Corning Museum from the Cloisters in New York, where he has been employed as assistant.

Carl F. Riter has been appointed new director of the art department at Milwaukee-Downer College. A graduate of Ohio University, Riter, who is now completing his doctoral dissertation at the N.Y.U. Institute of Fine Arts, succeeds Marjorie S. Logan, who recently retired after 30 years in the post.

Vincent Campanella, 37-year-old abstract painter, will become the first artist-in-residence at Park College in Parkville, Mo., starting this fall.

Fawcett Publications, Inc., has announced the appointment of **Norman Kent** as editor of True Magazine.

Waldemar Johansen, director of art at San Francisco State College, was recently appointed president of the Pacific Arts Association. New vice-president of the organization is **Darwin Musselman**, director of the School of Art Education, California College of Arts and Crafts.

New president of the Eastern Arts Association is **Mary Adeline McKibbin**, director of art of Pittsburgh schools. New vice-president of the group is **Charles M. Robertson**, associate professor of art at Pratt Institute in Brooklyn, N. Y.

Cited as "a painstaking scholar in the field of fine arts," **Francis Henry Taylor**, the Metropolitan Museum's director, has received an honorary degree of doctor of humane letters from Hamilton College in Clinton, New York.

Blake-More Godwin, director of the Toledo Museum of Art, has just received an honorary Doctor of Fine Arts degree from the University of Toledo.

Recipients of special honors given by the American Institute of Architects, which recently held its 84th Annual Convention in New York, are: **Marshall Fredericks**, 44-year-old Detroit sculptor; **George Nakashima**, 47, New Hope, Pa., furniture designer; and **August Perret**, 78-year-old French architect.

Starting in September, **Abraham Rattner**, nationally known expressionist painter, will spend a year as artist-in-residence at the University of Illinois, Urbana-Champaign.

New officers of the Knickerbocker Artists are: **Marshall Howe**, president; **Alexander Sideris**, 1st vice-president; **George Weisbrod**, 2nd vice-president; **May Helms**, corresponding secretary; **Marion Loesche**, recording secretary and treasurer. New members of the group's executive board are **Alexander Alpert**, **Katherine Howe** and **Gerda Kliegman**.

Winners of European Fellowships, awarded annually to students at Philadelphia's Moore Institute, are: **Helen Wright** (Sara Yordi, alternate) and **Elizabeth Ayars**. Other scholarships were given to **Marguerite Curry**, **Ruth Nolan**, **Jean Salerno**, **Dolores Wisinski** and **Sara Yordi**.

New officers of the Artists' Guild, Inc., New York ethical and professional society of artists in the commercial and graphic arts field, are: **L. F. Mock**, president; **Margaret Ayer**, vice-president; **Lucille Patterson Marsh**, recording secretary; **Harold Marchant**, corresponding secretary; **George Buctel**, treasurer.

Winners of foreign traveling scholarships were announced at the recent commencement exercises of the Chicago Art

Institute's School. The winners: **Thomas B. Allen** (Edward L. Ryerson Fellowship, \$2,500); **Amanda Crowe** (John Quincy Adams Fellowship, \$2,000); **Arthur Lerner** (James Nelson Raymond Fellowship, \$2,000); **Richard L. Frooman** (Anna Louise Raymond Fellowship, \$1,500); **Vernon Voelz** and **Philip W. Bornarth** (George Brown Fellowships, \$1,250 each).

From Philadelphia artist Joseph S. Meo comes news that his brother, **Salvatore S. Meo**, is exhibiting this summer with an Italian group at the Camino Gallery in Rome. For a month starting September 16, Salvatore will be given a solo show at a gallery in Florence, Italy.

Lewis C. Daniel

Lewis C. Daniel, 50-year-old Fort Lee, N. J., painter, died in an automobile crash on July 18. The accident occurred near Brooklyn, Ill., while Daniel's wife, Hildreth, was driving. Both Mrs. Daniel and a five-year-old son, Jonathan, also in the car at the time of accident, escaped injury.

An Associate National Academician, Daniel was born in New York. He studied at the National Academy and privately with Harry Wickey, and he taught at Cooper Union for four years. Honored for his prints and watercolors as well as for his oils, Daniel is represented in the Whitney Museum and Pennsylvania Academy collections, among others. He was a regular exhibitor at the Babcock Galleries.

A. S. W. Rosenbach

Dr. A. S. W. Rosenbach, one of the world's most prominent collectors of rare books, manuscripts and letters, died in Philadelphia early in July. He was 75.

A dealer and collector for 40 years, he once had an inventory regarded as the world's largest, one valued at \$25-million in 1932. In 1947 he set the record price for a rare book sold at U.S. auction by paying \$151,000 for a copy of the famous Bay Psalm Book, printed in 1640.

Commissioned by California financier Henry E. Huntington, Rosenbach assembled the library which Huntington later bequeathed to the public. He also became principle advisor of J. Pierpont Morgan in assembling the Morgan Library, as well as of a number of other prominent American bibliophiles.

Richard Jack

Richard Jack, prominent Canadian painter and member of England's Royal Academy, died recently in Montreal. He was 86.

Best known as a portrait painter, Jack also gained a considerable reputation as a landscapist. He was a member of the group of seven artists who, during the '20s, worked to produce a distinctive Canadian style of painting.

Frederick S. Sly

Frederick S. Sly, 71-year-old associate publisher of Art News since 1948 and prior to that business manager of American Artist, died recently at his home in Flushing, Queens. A 1907 graduate of Cornell, Sly entered the publishing business immediately after leaving the university.

[Continued on page 29]

OUR MUSEUMS ACQUIRE...

Grand-Style Patronage

Despite the passing of the Carnegies and Mellons, U. S. museums are still receiving "princely" gifts from individual patrons. Three such recent gifts are reported below.

\$10,000,000 to the Metropolitan Museum

The largest donation ever made to the Metropolitan Museum of Art—a gift of securities valued at \$10,000,000—was recently presented by John D. Rockefeller, Jr., to be used "for the enrichment of the Cloisters . . . and for the preservation, housing and presentation of its collection."

The Cloisters have long been the object of special interest on the part of Rockefeller. In 1925 he presented the George Grey Barnard collection of medieval sculpture to the museum, and

masters, as well as tapestries, ceramics, figurines, glass, silver and furniture. Among the paintings are works by Frans Hals, Rubens, Rembrandt and Romney.

Maganini Collection to Oakland

The Oakland Art Gallery recently received its largest collection of paintings and drawings in over 30 years from Mr. and Mrs. Quinto Maganini of Greenwich, Conn. Maganini, native of Oakland, conductor of the Norwalk Symphony Orchestra, editor of *Edition Musicus*, is also a composer who has won Pulitzer and Guggenheim awards. As a collector, he specialized in the "Hudson River" School. His gift includes paintings by Alexander Wyant, Thomas Cole, Sanford Gifford, Thomas Griffin, J. F. Kennsett, George Durrie and Edward Hicks.



DE HOOCH: *The Music Party*. Cleveland Museum

this was the start of what was to become, in the opinion of many, the finest museum of medieval art anywhere. Through the years, the land on which the Cloisters stand, the monastic building itself, and much of the incomparable collection were given by Rockefeller or acquired with funds supplied by him. Tapestries known as *The Hunt of the Unicorn*, sculptured Catalan tombs, the Strasbourg Virgin, and the recently acquired Antioch Chalice are some of the most famous objects in that medieval collection.

\$4,000,000 for the Virginia Museum

A trust fund and collection totaling over \$4,000,000 were given to the Virginia Museum recently by the late Mr. and Mrs. A. D. Williams. In announcing this bequest Director Leslie Cheek, Jr., observed that "the gifts of these two magnificent patrons symbolize a coming of age in the arts for the Old South." The collection comprises 42 old

Old Masters

Cleveland Museum of Art

Pieter De Hooch's *Music Party*, formerly in the collection of E. E. Cook of Bath, England, was recently acquired through the Hanna Fund by the Cleveland Museum at a price reported to have been between \$60,000 and \$70,000. The sale was negotiated by Scott and Fowles.

Dr. W. R. Valentiner says of this painting: "[It is] one of De Hooch's finest works of the early Amsterdam period, about 1668-70 . . . very rich in color and finely composed [it] has all the qualities of the mature period of this artist . . . and is in an excellent state of preservation."

De Hooch, who was born in 1629 and died around 1683, was a master of the domestic interior. With Vermeer, Metsu and Terborch he achieved effects which are at once serenely luminous and

sumptuous in color. In Amsterdam after 1660 he became quite successful as a society genre painter. He had a special gift for diffused light and for the evocation of atmosphere by this means. His *Music Party*, which measures 39½ by 47 inches, is a major addition to a collection rich in Dutch masters.

The museum has also lately acquired a large and striking *St. Jerome* by the Italian painter Giovanni Battista Langetti. Born in Genoa in 1625, Langetti worked in Rome and Venice until his death in 1676.

In violent movement and strong chiaroscuro, the canvas shows the Saint, with the familiar lion at his feet, arising to the blast of an angel's trumpet. The painting is described by the museum as rich in detail, but with a briskness of brushwork and liveliness of drawing that give it a compelling power.

Henry S. Francis, Cleveland's curator of paintings, says of the often-reproduced picture: "This large canvas of *St. Jerome* represents Langetti's work at its best. In it is apparent his vigorous personal style, as well as his rich coloring and the Naturalism which stemmed from Caravaggio. Langetti, with his contemporaries, Strofi, Renieri, Rosa, and others, was the rejuvenating force in Venetian painting in the second quarter of the 1600's."

Carnegie Institute

Without altering its policy of purchasing contemporary works, the Carnegie Institute will also acquire old masters from time to time, largely through gifts. This was announced recently when the Institute accepted a *Self-Portrait* by Giovanni Antonio de Sacchi called Pordenone, presented by Henry Pearlman of New York. Neither signed nor dated, this carefully modeled, severely colored self-portrait has been authenticated by Lionello Venturi. Oil on canvas, it measures 31½ by 39¼ inches. A pupil of Pellegrino, later a follower of Giorgione and then of Correggio and Titian, Pordenone painted many frescoes in churches, palaces and public buildings before his sudden death in 1539.

Columbia Museum of Art

In honor of the museum's second anniversary and as a gift from the Barringer Foundation, two important examples of English painting were recently added to the Columbia (S.C.) Museum collection. One is Sir Joshua Reynolds' *Bacchante*. Sir Joshua's model was Mrs. Elizabeth Palmer—a rather guileful young lady, for on other occasions she posed as *Temperance* and *Prudence*. Columbia's other accession is a large luminous landscape, *The Trent River and Staffordshire Pottery Works*—really two paintings in one, for the foreground is painted and signed in the free-and-easy style of Bonington, while the meticulous background is the work of James Holland.

Pierpont Morgan Library

Early illuminated manuscripts and a superlative drawing by Filippino Lippi are among the recent accessions of New York's Morgan Library. In the ninth century Tours Gospels the abstract idiom of northern barbaric illumination is fused with Carolingian

letter forms and leaf patterns of great clarity and elegance. According to the library, the Tours Gospels "is perhaps the earliest manuscript of major artistic importance in America." Almost as notable are the 13th century Austrian Seittenstetten Missal and a 15th century Spanish Book of Hours. Both are profusely decorated and illustrated.

Huntington Art Gallery

An important new acquisition of the Huntington Art Gallery in Pasadena, Calif., is J. M. W. Turner's watercolor, *Ludlow Castle*. An unusually large watercolor, measuring slightly over 20 by 30 inches, it dates about 1800.

Considered to be the most monumental of Turner's early works, *Ludlow Castle* was formerly in the collections of Pascoe Grenfell and Lord Desborough. The painting is a broad deep landscape with an old bridge at the center and the massive castle towering on a hill to one side.

To provide a special setting for the new accession, the gallery will extend its current Turner exhibition through September. The show, "Postscript to Turner" contains nearly 50 drawings, the Liber Studiorum plates, and other graphic work by the English artist.

Prints

Roswell Museum

Through the generosity of Messrs. Paul Gardner and Lawrence Sickman of the William Rockhill Nelson Gallery, New Mexico's Roswell Museum recently acquired a fine engraving by Dürer, an etching by Callot, and several other, more modern prints and drawings.

Allen Memorial Museum, Oberlin College

Graphic works covering a wide range in art history are among the recent accessions to the collections of the Allen Memorial Art Museum at Ohio's Oberlin College. The group includes two early 16th-century engravings: a *Crucifixion* by Altdorfer and a *Hercules and Antaeus* by Brescia. A rare group of etchings and woodcuts represents the German expressionists Nolde, Kirchner, Pechstein, Kollwitz, Heckel and Schmidt-Rottluff. Frenchmen Signac, Lepere, Pissarro, Braque (a 1911 cubist still-life) and Picasso (a 1948 lithograph of a faun) are also represented. Other accessions are two paintings purchased from the proceeds of the Oberlin Friends of Art Fund: an 18th-century moonlight scene by the Englishman Joseph Wright of Derby, and an unusual Tibetan painting of the Buddha. These accessions will be exhibited at the gallery during the first part of September.

Springfield Museum of Fine Arts

Funds from the Horace P. Wright Trust of the Springfield (Mass.) Museum have made possible a gradual purchase program of early prints. Of 19 acquired recently, 12 are rare engravings by Hans Sebald Beham (German, circa 1600) of the *Exploits and Labors of Hercules*. A delicate engraving of Saint Lucy by the Italian master Nicoletto Roselli da Modena—the only known example of the print in this country; a splendid *Madonna and Child* engraving by Lucas van Leyden, formerly in the Lichtenstein Collection; a Cranach woodcut, and engravings by

van Meckenem and Aldegrever are other notable graphic accessions.

Antiquities

Boston Museum of Fine Arts

The Boston Museum announces a recent accession of great importance—a Persian bronze ibex head, presented by Mrs. Edward Jackson Holmes in memory of her husband, the former president of the museum. Dating from the fourth or fifth century B.C., this representation of the sacred ibex, symbol of rain and fertility, is exceptionally large and nobly conceived—an impressive example of the bronze casting of the Achaemenid period.

Oriental Institute, Chicago University

A larger than life-sized bronze cat, called a "miu" by the ancient Egyptians and sacred to Bastet, Goddess of Joy, was recently presented to Chicago University's Oriental Institute. Archaeologists believe the image to be between 2,000 and 2,500 years old. Another important acquisition is a fragment of Theban tomb bas-relief copied from a mural painted some 700 years earlier. According to the institute, this bas-relief settles an old controversy among Egyptologists as to whether the Egyptians copied and preserved art of earlier dynasties.

Toledo Museum of Art

An ancient Greek vase has been presented by the Archaeological Museum of Athens to the Toledo Museum in honor of Toledo's first director, George W. Stevens, and also as a token of gratitude for help given to Greece by this country since the recent war. Notable among Toledo's anniversary-year accessions is a group of 45 pieces of German, Bohemian and Dutch glass of the 16th, 17th and 18th centuries. Formerly in the collection of Dr. Frederick Neuberg of Berlin, the group includes both enameled and elaborately engraved jugs, goblets and glasses.

Americana

Montclair Art Museum

An excellent portrait by Thomas Eakins and *Rockport Summer* by John Teyral—a romantic semi-abstract of driftwood, beach and lobster floats—are recent acquisitions of the Montclair Art Museum. The portrait—of Charles Haseltine, Philadelphia dealer who handled Eakins' work for several years—emphasizes this artist's gift for psychological portrayal.

Princeton University Library

An 18th-century antecedent of "combat photography," a painting of the Battle of Princeton, was recently donated to the Princeton University Library. The painting shows General Washington rallying his troops at the height of battle. It is attributed by Professor Donald Egbert to James Peale, younger brother of Charles Willson Peale. Professor Egbert stresses the historical importance of this work—completed only a few years after the event and based upon the personal recollections of participants.

Museum of the City of New York

Recent accessions of the Museum of the City of New York include a large

[Continued on page 25]

COME ON IN—THE WATERCOLORS ARE FINE!

Along with "pops" concerts, fruit salads, iced drinks and tropical weight clothing, summer invariably brings out the lighter mediums in the art field. This summer, several museums—among them the Wadsworth Atheneum in Hartford, Conn., the Detroit Institute of Fine Arts and the Brooklyn Museum—are meeting the demand for temperate fare with watercolor shows.

Visitors to the Atheneum this month will have a chance to see the most ambitious of the three shows, "A Survey of American Watercolor" which—with 80 items—demonstrates the many uses of the medium from pleasant 19th-century topographical records to present-day representational and non-representational impressions. Drawn partly from the Atheneum's extensive collections and augmented with important loans (from the Brooklyn Museum, the Museum of the City of New York, and

to the broad, forceful art we know today.") In other examples, Sargent—whose influence on the American school was considerable, though he spent most of his life in Europe—demonstrates how brilliantly he was able to handle the medium. And a somewhat tight technique is found, too, in work by Eakins, A. B. Frost and R. S. Gifford.

"With the beginning of the 20th century," Cunningham observes, "watercolor becomes freer and more expressionistic. Maurice Prendergast adopted a style based on his admiration for the French impressionists—but nevertheless a highly personal style. A somewhat similar style is to be found in the work of 'Pop' Hart.

"Hopper, Burchfield and Marsh are three of our best known recorders of the various aspects of city and country. Hopper's *Methodist Church* and *Gravel Bar*, *White River* show him in two dif-

a number of Europeans and is limited to work owned by the museum. On view until August 17, this exhibition of 40 watercolors by 29 artists provides a context for several new accessions, among them a Ludwig Bemelmans (*Molotoff's Morning Walk on the Queen Elizabeth*) and a Benjamin Rowland, Jr. (*Eagle Owl*). The Rowland is a gift of John S. Newberry, Jr. Two Homer drawings of a woman in white, also on view, are gifts of Robert H. Tannahill.

Americans in Detroit's show range from Copley and Thomas Cole to Demuth, Marsden Hartley and John Carroll. Raoul Dufy and John Piper are among the contemporary Europeans, and other Continentals are German expressionists Schmidt-Rottluff, George Kolbe and Christian Rohlf.

In an evaluation of this show, E. P. Richardson, Detroit's director, notes:



ROWLAND: *Eagle Owl*. Detroit



BURCHFIELD: *Snowbank and Pool*. At Hartford's Atheneum

from many New York dealers), the survey opens on August 6 and continues until September 28.

Earliest item in this show is a small portrait of General Washington on horseback by Archibald Robertson, a Scotsman who settled in New York in 1791, becoming one of our first topographical artists and a founder of the American Academy of Art. Robertson's work reflects our inheritance from British pioneers in the medium. Culminating the survey there is work by such abstractionists as Jackson Pollock, Lawrence Kupferman, Lyonel Feininger, Ynez Johnson and E. J. Stevens.

Stars of this show, according to Charles C. Cunningham, the Atheneum's director, are Audubon, Homer, Sargent, Prendergast, Hopper, Burchfield and Marin. Each is represented by five examples. Audubon's well-known watercolor, *The American Cross-Fox*, is included, as is Homer's famous *Turtle Pond*. ("Homer," Cunningham notes, "justly considered dean of American watercolorists, was the first artist to transform the precise detailed style of the topographical painters of scenery

ferent aspects—in his interest in angular patterns, and in his fondness for nature's moods. It is the latter quality which characterizes Burchfield in such papers as *Snowbank and Pool* or *September Sun*. On the other hand, Marsh is a recorder of city life and people.

"Charles Demuth, Max Weber and William Sommer were influenced by Europe, but each in his own way developed an individual style of expression and a skillful use of the watercolor medium. Standing alone is John Marin, the modern counterpart of Winslow Homer. His trenchant views of Maine, New York, Mexico and the New Jersey countryside are reduced to bare essentials but have an amazing impact and a feeling of actuality. *Island Sun and Ship*; *From the Bridge*, New York, and *Peachtrees in Blossom* show his extraordinary sensitivity to color and reveal how he extracts the very essence of his theme. Like Marin, Andrew Wyeth paints the Maine scene, but makes a sort of mystic record of its antiquity, its tradition and its people."

Though smaller than the Atheneum's show, the selection at Detroit includes

"Watercolor is so important an element in American painting that we have been trying systematically in recent years to build up a representative collection. Five years ago it would have been impossible for us to represent the development of American watercolor. There are still a great many gaps, but in this summer exhibition of what we have been purchasing, we can show the main outlines from Benjamin West and Copley to Bemelmans."

Based on a seasonal theme, Brooklyn's show, "Breath of Summer," is also drawn from the museum's collection. Limited to Americans of the 19th and 20th centuries, it includes only 17 items. Theme is stressed, so that Twachtman is represented by *Hay Barn* and *Trees Across the River*, "Pop" Hart by *Campers Bathing at Night*, Homer by *Jumping Trout* and *Homo-sassa River*, Theodore Robinson by *Boys Fishing*. Contemporaries who contribute to the light mood are Paul Sample, Millard Sheets, Rainey Bennett, Lionel Reiss, Eliot O'Hara and John Marin. The show remains on view until September 2.

COAST-TO-COAST

LOS ANGELES

by Arthur Millier

LOS ANGELES: A break in the procession of internationally important art exhibitions which have bypassed this third largest city in the United States came this month when the Municipal Department of Art secured a major portion of the Matisse retrospective following the wind-up of the show's four-city display in San Francisco.

As this is written Kenneth Ross (the department's director whose initiative secured the show) and the Municipal Art Commission (which currently has no artist-member) are working full steam to make a success of this precedent-breaking event. The exhibition will be visible at 50 cents a head (children and students 25 cents) 10 a.m. to 10 p.m. through August 17 in a large gallery at 5655 Wilshire Blvd., donated by the architectural firm of Welton Becket and Associates. Private funds have underwritten a substantial part of the show's \$7,500 cost. If the take exceeds that, Ross says the excess will start a fund to get other such shows.

Ross' action is a challenge to the city's only museum hitherto able to get and install such a show—the Los Angeles County Museum. That institution has long been criticized for not cutting this region in on the kind of exhibitions which only materialize when three or four museums cooperate far in advance of the showing. Since the old masters from German museums (1948-49) the County Museum's only major traveling show has been the paintings of Edvard Munch in January, 1951, hardly a top-flight affair. The museum has, to be sure, initiated some important old master shows, among them the Hals-Rembrandt and Da Vinci. But it has let its huge public starve for comprehensive views of the leaders of contemporary art.

Kenneth Ross, backed by an increasingly influential city art commission, may be the one to change this situation. During the two-and-a-half years that he has headed the department, he has raised its stature immensely. He has weathered storms, especially the "art fracas" of last winter, and aims for a city art center within five years and, ultimately, a series of small exhibition spots in outlying districts.

His devotion to the task was recently evidenced when he turned down an invitation from the president of the Santa Barbara Museum of Art to be a candidate for the directorship to succeed the late Donald Bear. Ross explained that, despite political hazards, he preferred trying to create a functioning art department for Los Angeles to directing an established institution.

Donald Bear, by the way, is being memorialized by an exhibition of 25 fine French paintings at the Dalzell Hatfield Galleries through August 8. Visitors are invited to contribute to the Donald Bear Memorial Fund for the purchase of contemporary American works for the Santa Barbara Museum of Art. Many of the French pictures are lent by collectors and have not been shown publicly before. The Bear

Fund's committee now has an advisory board of national scope, among its members being Francis Henry Taylor, Daniel Catton Rich and Andrew Ritchie.

About that Pre-Columbian show (DIGEST, July) at the Pasadena Art Institute through September 28: Earl Stendahl, from whose collection the 3,000 objects come, did the finest job of imaginative installation this writer has ever seen.

Slated for Autumn

A number of major events are scheduled for the early months of the 1952-53 season. Following are statistics about some offerings on tap:

UNESCO's international seminar on Museums in General Education in the United States will convene at Brooklyn Museum starting September 14. Representatives of 45 member nations will attend. Studies will center around New York institutions, but participants may visit Philadelphia, Baltimore, and Washington institutions during the course of the seminar.

America's oldest and biggest International—Carnegie Institute's Pittsburgh International—will open with a preview on October 16. This 39th installment will include about 300 paintings representing 23 nations. One third of it will be devoted to contemporary American paintings.

Early in September, the Carnegie will announce the names of the show's four jurors—two artists and two critics (two from the U.S. and two from Europe)—who will meet in Pittsburgh just before the show opens to award the top prizes, including a \$2,000 first prize.

"French Drawings, Masterpieces from Five Centuries"—comprising 150 drawings from the Louvre and other French museums and also from French private collections—will be brought to this country this fall under the auspices of the Smithsonian Institution's Traveling Exhibition Service. Sponsored by the French Government, the show will be presented at five leading American museums, starting with the National Gallery of Art, Washington, D. C., November 2 to 30. Later it will travel to the Cleveland Museum, the St. Louis City Art Museum, the Fogg in Cambridge, Mass., and the Metropolitan Museum in New York. None of the drawings in the exhibition has ever been exhibited here before.

PHILADELPHIA

by Dorothy Drummond

PHILADELPHIA: The New Hope art colony in Bucks County, one of the oldest art settlements in this part of the country, is stirring with new life. Last April 10 artists of the area—Ernest Biddle, Ranulph Bye, Charles Child, Charles Evans, John Folinsbee, John Foster, R. A. D. Miller, George Remaily, Charles Ward and Alden Wicks—banded together as founders to invite 70 artists to join them in an independent invitational non-juried show

that will occupy venerable Phillips Mill through the summer.

Of the 70 artists in the Delaware Valley thus approached, 53 responded and are now exhibiting 115 oils, watercolors, drawings and sculptures. The venture is being run on a cooperative basis.

The traditional Phillips Mill group spring show, usually staged too early in the season to attract summer visitors, has been abandoned this year, and in its place is "The New Hope Summer Show of Paintings and Sculpture." Sales already have been made, and when an entry finds a buyer it is replaced immediately by another work of the same artist.

The new show does not differ radically from its predecessors, since it draws generally upon the same personnel. But with younger artists figuring prominently among its founders, it has acquired a certain hopeful freshness and enthusiasm.

By and large the summer offering should appeal to most lay visitors. There are few puzzle pictures. Realism, nevertheless, runs the gamut from a powerful dark seascape by John Folinsbee to the quaintly decorative yet whimsical Pennsylvania German farm motifs of John Sharp.

There is abstract undercurrent in the work of John Foster and John Maxwell, while Mexican cityscapes by Whitney Seymour slough off art travelogue romanticism to achieve a fine sense of the durable. There is individuality, also, in work by George Remaily, Katherine Steele Renninger, Paul Crosthwaite and Sigmund Koslow.

In Philadelphia, art marks time during August. The Beryl Lush Gallery is summering at Cape May. The Ellen Donovan Gallery has moved to new quarters at 216 W. Rittenhouse Square. Woodmere Art Gallery has announced some purchases for its permanent collection: *Fishermen's Wharf* by Frederick Gill, *George L* by the late Justin Pardi, *Gloucester from Rocky Neck* by George Lear (all oils) and a color print, *Dirty Weather* by Katharine H. McCormick. Meanwhile, the Plastic Club is grooming its new 1952-53 Rotary Show by selecting for honors, from approximately 25 pictures that will be sent on tour, paintings by Virginia Scher, Miriam Millikin, Lizette Paravicini, and Naomi Hazell.

The three murals whose painters were chosen several months ago as the result of a jointly sponsored competition by Equity's Philadelphia Chapter and Gimbel Bros., are now in place in the local Gimbel store. The original Mumpers Parade theme of Alfred Bendiner's sketch was metamorphosed into the interior of the Academy of Music with the Philadelphia Orchestra playing away. The other two murals followed the sketches with little deviation. Morris Berd's is a flat decorative rearrangement of various buildings (new skyscrapers, City Hall, Delaware River Bridge, Independence Hall, etc.) tracing the city's physical development through the years; while D. P. painter,

Harry Gricevics, has carried out—less successfully in final rendition than in sketch—his conception of the city's cultural growth. Large decorative illustrations rather than wall paintings, the compositions are framed and may be moved at will.

CHICAGO

by C. J. Bulliet

CHICAGO: An extra, added attraction for July visitors to Chicago—Republicans, Democrats and just tourists—has been the art exhibition in the old Water Tower on Michigan Avenue at Rush Street and Chicago Avenue, within sight of the waters of Lake Michigan.

The Water Tower itself is a tourist spot. It is immortal in Chicago annals as marking the northern frontier of the great Chicago fire of 1871. Built of hard limestone, the tower resisted the flames that destroyed everything in its path for four miles.

This year the lower floor of the tower, found amazingly appropriate for the displaying of paintings and sculpture, has been occupied by 27 prize-winning canvases from the "Magnificent Mile" art exhibition held during June.

A jury of conservative and mildly radical artists chose the paintings and also awarded 25 of the prizes. The other two were determined by a popular vote. The jurors were five artists, chosen by art critics of Chicago's four English-speaking daily newspapers. Lane K. Newberry, who has done a magnificent job painting the Mormon country around Nauvoo, Ill., was chairman. His associates were Frances Foy, Everett McNear, Winnifred Pleimling and Richard Koppe.

Major prize of \$500 was awarded to John Kearney for *White Wool and Indian Yellow*; second prize of \$300 to Gustaf Dalstrom for *Virginia* and third prize of \$150 to Jean G. Flowers for *Serenade*. All are reasonably realistic with an easy touch of emotional interpretation. For other prizes, see page 21.

Reminder of the Century of Progress days of 1933, when muralists from all over America decorated the gaudy halls of the World's Fair, and when mural painting became a major project with WPA, are 13 paintings just completed for the lobby of the Congress Hotel by Louis Grell, Chicago veteran. Grell, born in Council Bluffs, Iowa, received much of his training in Munich and Hamburg. His Congress murals, installed in time for the national political conventions, are symbolic of the history and industries of Illinois.

Of historic interest, too, coinciding with the conventions period, was the unveiling in Lincoln Park of a magnificent Alexander Hamilton Memorial, a 13-foot bronze statue of the "grandfather of the Republican party," against an imposing background of limestone and polished red and black granite. The memorial cost \$850,000, willed by the late Kate Sturgis Buckingham.

Wichita's \$2,000,000 Project

A \$2,000,000 project for an art center, to be headed by Eugene J. MacFarland, will soon be launched by Wichita University. Supported by municipal taxes, the Kansas university is now making plans for the multiple unit which will include the college art and music de-

partments, a museum and an outdoor theater. Harry F. Corbin, president of the university, expects construction to begin during this year, although designs for the buildings have not yet been chosen. Works of art for the museum will be purchased with Murdock Fund income, amounting to approximately \$23,000 annually.

A native of Kansas, a graduate of the University of Kansas, and for the past 10 years head of the art department at Ohio Wesleyan University, Dr. MacFarland will serve as head of Wichita U.'s art department and director of the projected museum. As the cultural program develops, he expects to add about 14 art teachers to his present staff of six. Interviewed recently in New York, he said: "With the marvelous facilities provided by the administration and the public-spirited citizens of Wichita, we hope to develop

chased by a private collector for Connecticut's New Britain Museum (see page 21.) First in watercolors went to Gene Klebe.

Among invited artists participating are Revington Arthur, Henry Gasser, Xavier Gonzalez, Rockwell Kent, Peppino Mangravite, Grandma Moses, Paul Sample and Danny Pierce.

Commenting on the exhibition in a letter to the *Digest*, Peters notes: "The show is uniformly high. . . . Most of our exhibitors are artists who have shown elsewhere. We found the response greatest in towns where an active art club is in existence."

All's Fair in Illinois

An exhibition comprising 91 paintings and prints by professional artists exclusively will be seen during the centennial celebration (August 8-17) at the Illinois State Fair in Springfield,



WINNING PAINTINGS IN OLD NORTHWEST TERRITORY EXHIBITION ARE VIEWED BY GEORGE W. GUNTHER, EXHIBITION DIRECTOR (FAR LEFT) AND (LEFT TO RIGHT) JURORS CONWAY, GREENE AND DEUEL.

a progressive and important cultural center in Wichita, one that will be an asset to the entire Southwest."

Artists Eat!

St. Lawrence University's first St. Lawrence Valley Exhibition (on view in Canton, New York, through August 22) features 160 oils, sculptures and graphics by "north country" and Canadian amateur and professional artists. According to its chairman, Andrew K. Peters, the new show has "clicked from the very start" with 30 out of 32 invited artists participating; 50 upstate communities, six colleges, and 17 Canadian artists represented. Amateurs outnumber professionals, two to one.

A jury comprising William C. Palmer, director of the Munson-Williams-Proctor Institute Art School; Charles S. Chapman, portrait painter; and Junius Allen, New York artist, selected 20 winners—eight to share \$200 in awards, and all 20 to receive merchandise awards of one-gallon jugs of maple syrup and three-pound cheddar cheeses. First prize in oil went to Sperry Andrews, instructor at the Silvermine Guild School of Art. His picture was immediately pur-

Illinois. Titled the Old Northwest Territory Art Exhibit, the show—now in its sixth year—is sponsored by the State of Illinois.

Two artists, Stephen Greene and Fred Conway, and Dr. Thorne Deuel, director of the Illinois State Museum, selected the exhibition from among 400 entries, and distributed about \$1,500 in prizes. Top awards went to John Talleur for his oil, *Man of Sorrows*; Martyl for *The City*; and Pat Wartik for *Child's Play*, an oil. One printmaker, Ben Lawless, took a prize for a black and white intaglio.

The Illinois State Museum has added the Lawless, Martyl and Talleur winning entries to its permanent collection. For a list of prizes see page 21.

Sculpture Survey in Preparation

More than 90 pieces of sculpture by outstanding artists will be included in a large exhibition, "Sculpture of the 20th Century," now being organized by the Museum of Modern Art in collaboration with the Philadelphia Museum of Art and the Art Institute of Chicago.

Ranging from works by Rodin to present-day artists, this comprehensive

exhibition, selected by Andrew C. Ritchie, director of the Modern's department of painting and sculpture, will be drawn from U.S. private collections and museums and from four European countries. It will comprise 22 works by 18 American sculptors, and approximately 70 works by 28 European artists from eight countries.

The exhibition will open in Philadelphia October 11 and continue through December 7. It will be in Chicago from January 24 to March 8, and in New York from April 29 to September 9, 1953.

Far West Plans Festival

Oakland, California, will have its first major annual art show in the Oakland Exposition Building October 1 to 5. Sponsored by the Pacific Art Festival, a non-profit group headed by Guernsey Ford, the show will include outstanding works by artists of three Pacific Coast states.

Current plans for the venture include an amateur exhibition, a children's section, and representative exhibits of sculpture, architecture, music, drama, ceramics, weaving, photography, wood carving, and arts and crafts. Some \$2,000 in prizes will be awarded. For further information write Pacific Art Festival, Oakland Exposition Building, Oakland, California.

Art's History of Man

"The likenesses among men are far greater than their differences," according to the Newark Museum, which sets out to prove this thesis in "Concepts of Man in Sculpture," a large exhibition on view through summer.

Spanning the centuries from approximately 3,000 B.C. to the present, the exhibition features such items as an image of a worshipper from the Cycladic Islands; a black basalt Aphrodite dating from the third century B.C., and a sharply chiseled bas relief from the New Kingdom period in Egypt.

Oriental sculpture in this show includes a large stoneware head of a Buddhist, and a wooden Brahma found in the River Ganges in India. Other cultures included are African native, Pacific island, and North and South American Indian.

A contemporary sculpture section revealing traces of many cultures and civilizations includes works by Amadeo Modigliani and Jacques Lipchitz (African native influence), William Zorach and Oronzio Maldarelli (classical art), Gaston Lachaise (Oriental) and Lu Duple (pre-Columbian).

"Hope for the Future"

Contemporary American painting and sculpture from the extensive collection of Mr. and Mrs. Roy Neuberger, New York City collectors, are on view at the Walker Art Center in Minneapolis through August 10. Among important artists represented in this collection are Marin, Feininger, Davis, Avery, Gottlieb, Smith, Morgan, Calder, Dove, Guston, Hartley, Levine, Stella, Tobey and Weber.

Praising the Neubergeres for their catholic development of an important contemporary collection, H. Harvard Arnason, director of the Walker Art Center, comments: "In the multiplica-



SUNG DYNASTY WOOD CARVING: Kwan Yin, Buddhist Goddess of Mercy

tion of collections like theirs . . . lies a good part of the hope for the future of American art, and in the enrichment, enlargement, and integration with society of American art lies a good part of the hope for the future of American culture itself."

COAST-TO-COAST NOTES

Sacramento, California: Some \$15,000 in awards are offered at the annual California State Fair, to be held in Sacramento August 28 through September 7. A jury of 21 experts in such fields as photography, sculpture, crafts and student art will determine prizewinners.

Roswell, New Mexico: A watercolor show prepared in cooperation with six

Southwestern museums will open the fall season at the Roswell Museum in New Mexico. Three American watercolors from each contributing museum's collection will be represented in the exhibition. Artists included are Andrew Wyeth, Peter Hurd, Bruce Mitchell, Cady Wells, Andrew Dasburg, William Kienbusch and James Lechay. The show will be seen at each of the sponsoring museums for one month. Participating museums are the William Rockhill Nelson Gallery, the Philbrook Art Center, Colorado Springs Fine Art Center, Dallas, Fort Worth, and New Mexico.

New York, New York: Almost 900 original works of art, assembled in 69 shows, are slated to travel from the Museum of Modern Art's Department of Circulating Exhibitions to museums, libraries, schools and colleges during the coming year. During 1952-53, 18 new shows of painting, sculpture, drawings and prints, posters, architecture and design, and photography will be available for rent. For information write the Department of Circulating Exhibitions, Museum of Modern Art, 11 West 53rd Street, New York 19, New York.

Boston, Massachusetts: Boston Museum's major summer exhibition—The Arts of 18th-Century England—includes fine furniture, textiles, silver, porcelain and glass, as well as paintings and prints. On view through this month, the show reveals the spirit and character of the period through painters such as Gainsborough, Lawrence and Romney, and through English porcelains.

Kingston, New York: The 300th anniversary of the founding of Kingston, New York, is being celebrated with an exhibition of American paintings of the last three centuries on view through August 17 at the George Washington School. From Boston, a series of primitive portraits and landscapes from the Karolik collection have been borrowed, and a group of pictures by artists who lived and painted in New York State have been lent by the Albany Institute of History and Art. Other lenders include the Metropolitan, the Raleigh Museum, N. C., and private collectors.

Spring Lake, New Jersey: The 16th Annual Spring Lake Exhibition of the New Jersey Chapter of the American Artists Professional League is on view through Labor Day at the Warren Hotel, Spring Lake, New Jersey. Out of 83 works exhibited, a jury of awards comprising Cliff F. Young, Robert D. Barrett and Arthur Fuller selected six prizewinners. For awards see page 21.

Abingdon, Virginia: The Virginia Highlands Festival of Arts, held each year in the rich mountain country of Abingdon, Virginia, will take place this year from August 9-23. A creative-cooperative program of arts ranging from painting to folk dancing is planned. Workshops in architecture, modern dancing, interior design and writing may be attended for the \$10 fee which covers the entire festival.

Lexington, Virginia: A 38-foot mural by Dr. Marion Junkin, head of Washington and Lee University Art Department, was recently completed for the university library. Taking as his title Des-

Met Jury Line-Ups

Entry blanks for the Metropolitan Museum's new competition—"American Watercolors, Drawings and Prints, 1952"—are due at the museum by Friday, August 15. For information regarding the competition see pages 5 and 24 of this issue.

Artists submitting to the competition will have the opportunity to choose between two juries of selection. Following are members of the juries of selection:

San Francisco: Jury A: Karl Bauman, Lorser Feitelson and Felix Ruvolo; Jury B: Charles Griffen Farr, Ejnar Hansen and David McCosh.

Chicago: Jury A: Claude Bentley, Fred Conway and Mauricio Lasansky; Jury B: Emil Holzhauser, Hilton Leech and Edmund Yaghjian.

New York: Jury A: Stuart Davis, Peter Grippe, Karl Knaths, Margaret Lowengrund, Boris Margo and Sigmund Menkes; Jury B: John Taylor Arms, Charles Burchfield, Edward Hopper, Armin Landeck, Reginald Marsh and Andrew Wyeth.

Both juries of awards will meet in New York. Members are:

Jury A: Yasuo Kuniyoshi, Erle Loran and Abraham Rattner.

Jury B: Gifford Beal, Julius Lankes and Ogden Pleissner.

carte's "cogito ergo sum," Junkin designed his fresco as a pageant of history based on those men "who sacrificed in order to make it easier for other men to think."

Philadelphia, Pennsylvania: A summer exhibition at the Philadelphia Museum of Art, "Parkway and Expressway," describes two major phases of town planning in Philadelphia since 1900. It includes plans and drawings of the Benjamin Franklin Parkways and drawings and models of Schuylkill Expressway.

Baltimore, Maryland: A distinctive group of 16 modern masterpieces from the Dr. and Mrs. Israel Rosen Collection is on view at the Baltimore Museum of Art through the summer. Artists in the collection include Léger, Beckmann, Dubuffet, Kandinsky, Baziotes, Picasso, Arp, Feininger, Lipchitz, Klee, and André Masson.

Frederick, Maryland: A new medical lounge in the Frederick School of Nursing, adjacent to Hood College, will be decorated with murals by Alicia Sundt Motts. The new lounge was conceived by Mary Kurchinsky who, in 1944, initiated an art gallery for local artists as part of the nursing school's extra-curricular activities.

Yale University, New Haven, Connecticut: Mrs. Arnold Ronnebeck, widow of the well-known sculptor and one-time director of the Denver Art Museum, has presented a collection of her husband's papers, essays, poems, and sculptures to the Yale University Library. Among the bequests are three portraits of Marsden Hartley and one self-portrait.

National Gallery, Washington, D. C.: An assortment of 20 color slide sets from the Index of American Design has just been announced. Sets are available for carrying charges only. The 2" by 2" slides represent early American crafts and folk arts.

Cambridge, Massachusetts: An extensive collection of medieval stained glass, loaned to Harvard University by the Portsmouth Priory School of Rhode Island, is being installed at Harvard's Fogg and Busch-Reisinger museums. Most of the glass dates from the 13th century, and is believed to have been executed in northern France.

Manhattan, Kansas: Kansas State College's Third Fine Arts Festival will be held in the spring of 1953. Scheduled for April 22-25 and April 20-May 2, the project will focus on American contemporary arts and will include painting exhibitions as well as opera and theater performances.

Saint Paul, Minnesota: "Fiber, Clay and Metal," a midwest craftsman's seminar conducted at the Saint Paul Gallery and School of Art, will be held this year from November 17-29. Discussions on crafts in education and industry; standards and marketing; and designing for industry will be led by Bernard Leach, Soetsu Yanagi (director of the Imperial Folk Art Museum in Tokyo) and Shoji Homada, among others. For information on the Helen Bunn Competition held in conjunction with the seminar, see page 24.

EASTERN SUMMER CIRCUIT

New York

Situated on the shores of Queechey Lake, the Berkshire Art Center in Canaan features its Fifth Annual Art Show through Labor Day. Jury-selected, this year's installment includes work by Sol Wilson, Jean Liberté, Pat Trivigno, Ray Prohaska, Reginald Marsh and others.

From the Artists Association in Woodstock comes word that "Small Things," a juried show in all media, will be on view through August 14. Subsequent shows at the artist-colony headquarters are: recent painting and sculpture (August 16-September 4); a retrospective show by Judson Smith, long-time artist-resident (September 6-20). In addition, on August 23 a one-day conference will be held. Dr. George Boas, professor of philosophy at John Hopkins, will be among the prominent speakers.

Connecticut

Another episode in the Leonardo da Vinci quinquennial celebrations will be furnished by an exhibition which will be on view August 3-30 at the Silvermine Guild in Norwalk. Fast becoming a summer haven for artists, Norwalk is within easy commuting distance of New York City.

The Leonardo show, co-sponsored by the Guild and the Burndy Library, represents an extensive collection of Vinciana, a collection which is distinct from the I.B.M. group that has been touring this country and Europe. This exhibition will include more than 100 manuscripts, plus a large number of reproductions demonstrating the prodigious scope of Leonardo's talents. Many of the items in it will be on public display for the first time. Groupings of reproductions will illustrate the evolution from sketch to completed work of such famous masterpieces as the *Mona Lisa*, *The Last Supper*, *The Virgin of the Rocks* and *The Battle of Anghiari*.

To supplement this show, I.B.M. is lending 25 scale-models of machines invented by the Renaissance genius. With the additional material, the show is expected to be the most comprehensive presentation of Leonardo da Vinci material ever seen in the area.

Massachusetts

Third exhibition at the new Mayo Hill Galleries in Wellfleet comprises 26 paintings by Morris Graves, Mark Tobey (both outstanding Seattle painters), and Gyorgy Kepes (painter, designer, and professor at M.I.T.). The show is current to August 8.

In the gardens of the Library in Lenox 30 pieces of sculpture will be on display until August 10. Staged by representatives of the Sculpture Workshop directed by Franc Epping, this second annual outdoor show includes work by Simon Moselsio of Bennington College, Robert Davidson of Skidmore College, Pink Horwitt and Ethel Merlis of Lenox. Epping, Homer Gunn, Gwen Homer and others are also represented.

Elsewhere in Lenox, at a new resort called Seven Hills, Lily Jurin, newly appointed art director, is conducting free classes for hotel guests.

Now in its fifth season, the Cape Cod Art Association at Hyannis boasts 200 members. Schedule for this month includes two juried shows, one current to August 16, the other opening August 20 and extending until September 6. Jury members for both shows: Hudson Walker, Morris Davidson, Bruce McKain, Philip Malicoat and William Littlefield.

Rhode Island

Carrying a heavy summer schedule of special events, the Art Association of Newport is offering a show of work by Dorothy Holt Manuel, Mary Teehan and Albert Gold (through August 13); paintings by Leonid (August 22-September 7); and work by Ruth Brandt plus the Maxim Karolik Loan Collection of 19th-Century American Art (August 23-September 30).

Maine

A staggering 386 oils, watercolors, temperas and pastels add up to a 32nd annual exhibition for the Art Center in Ogunquit. Because of its size, the show is hung in three installments. The first was seen during July. The second is current to August 12. The third is scheduled for August 13 to September 7. The show's pace is set by N.A.'s and A.N.A.'s listed in the catalogue, among them, Henry Gasser, Andrew Winter, Hobart Nichols, Louis Bouché and Harry Leith-Ross.

In Rockland the William A. Farnsworth Library and Art Museum features two exhibitions this month: watercolors by Merle James (through August 15) and watercolors and oils by Audrey Soule (to August 10).

Some 80 paintings are in the Fourth Annual Exhibition of the Maine Water Color Society on view at the L.D.M. Sweat Memorial Art Museum in Portland. Current through August 30, the exhibition includes paintings by William Kienbusch, John E. Costigan, Eliot O'Hara and Ted Kautzky, among others. During August the museum is also presenting the Second Memorial Exhibition of works by Walter Griffin, N.A.

New Hampshire

A busy summer program at the Currier Gallery of Art in Manchester includes a showing of the Maxim Karolik Collection and the Alfred I. Barton collection of Southwestern textiles and retablos (to August 18). An exhibition of California crafts and a show lent by the Container Corporation of America—"States and Territories"—will be held through September 15.

Hildegard Rath, German-born painter and printmaker, shows recent work at the Meadow Hearth Theater Art Center in Concord through August 10.

NEW YORK

Modern Museum Ups Rates

An increase in the cost of annual membership has just been announced by the Museum of Modern Art in New York. New rates bring membership up to \$15 (from \$12.50) for residents and \$12.50 (from \$10) for non-residents.

A privately supported institution, the Modern is sustained by membership income, contributions, and fees paid for its various services and publications. As the Museum has expanded its activities, membership privileges have increased. Members now receive two to four museum publications per year, illustrated quarterly bulletins, invitations to private previews of exhibitions. They also enjoy a number of other privileges. Last year, non-resident members received books with a total retail value of \$23.25; resident-members received books valued at \$17.50.

City Center to Launch Gallery

The City Center of Music and Drama will open an art gallery on September 18 to promote work of contemporary sculptors and painters. Financed with private funds, the New York City Center Gallery will be 80 x 15 feet, and will have new lights and a radiant heating system.

Under the direction of Ruth Yates, sculptor and former director of the National Association of Women Artists, the gallery will encourage new collectors of art with its time payment plan. Any artist may submit to juries appointed each month. A \$1 entry and \$4 hanging fee will be charged.

Through Elisofon's Lens

Thirty-two splendid photographs—the work of "Life's" Eliot Elisofon—and seven original sculptures comprise a circulating exhibition called "Understanding African Negro Sculpture" which will remain at the Museum of Modern Art through September 14.

Elisofon has collected African art for several years. In his camera studies he analyzes the form, proportions and textures of African sculpture with greatly enlarged close-ups of isolated details, and with silhouette lighting which emphasizes over-all design. In this way he clarifies the differences between African and European conventions of figure representation. Some of the sculptures he has photographed are from his own collection. Some are from the collection of Nelson Rockefeller—who also loaned five of the original pieces included in the exhibition: figures and masks from the Ivory Coast, the Sudan and Gabon. Still others are from various European ethnological museums.—J. F.

57th Street in Review

CONGO PAINTINGS: Romain Defosses teaches art in Elizabethville, Belgian Congo. His students use gouache and enamel on paper to make elaborately patterned pictures of birds, snakes and animals, tribal dances and rituals. In some, figures are isolated on a background criss-crossed with short brush strokes—like basketry. In others flowers or vines provide a background, while

the ritual scenes suggest bold designs painted with a stick on tapa cloth.

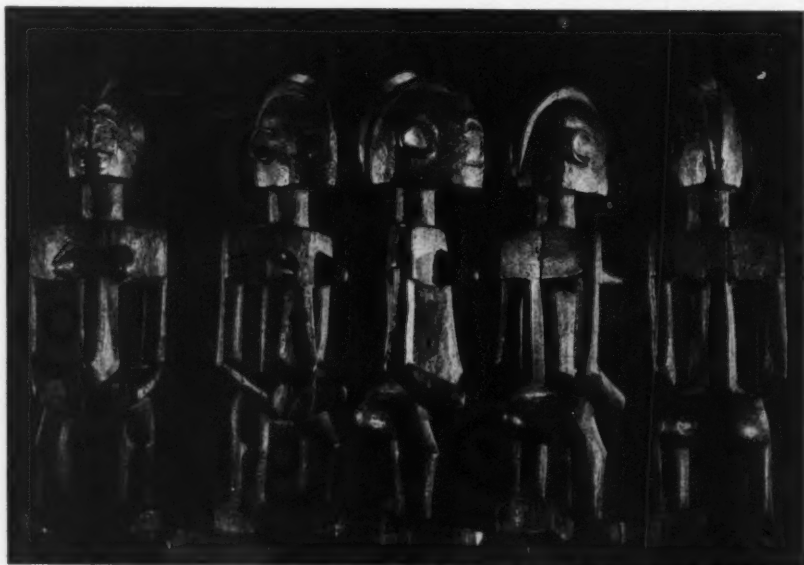
Though primitive artists everywhere have traits in common, the Congolese is himself. He favors more somber colors and more ornamental designs than the Haitian. He is closer to the jungle, to the early dynasty Egyptians and, oddly, to the Persian miniaturists.

Textile manufacturers have an excellent resource here. (Afro Art, to Aug. 31.)—J. F.

HAZEL MCKINLEY: Working primarily in bright-hued watercolor, Hazel McKinley, in her recent exhibition, recorded a joyous vagabondage through Europe and America. Her stylistic mixed metaphors—combinations of unadulterated primitivism and sophisticated simplicity—provided grounds for indulgent chuckles. In *The Last Day of School*, for example, she poses mother and child in

mentaries on the joys of summer, as in Evergood's large bathing scene, to such sober images as Sarai Sherman's man and troubled woman. Outstanding works include Anthony Toney's *From My Studio Window*, a large canvas on which he juxtaposes real and abstract images and succeeds because of an unerring organizational sense and a thoughtful use of related color keys. Other works of interest are Harry Sternberg's curious crucifixion which incorporates real mirrors, Luna Park style, and paintings by Maxwell Gordon, Baranik, Refregier, Tromka and Lev-Landau. (To Aug. 31.)

HACKER: Evocative and curiously nostalgic abstract etchings by Minna Citron are important inclusions in this summer show of prints, watercolors and drawings by the gallery regulars. With fugitive lines and shapes and dimly



DOGON WOODEN FEMALE FIGURE, PHOTOGRAPHED BY ELIOT ELISOFON

comic stasis against a boldly detailed French bourgeois interior. Here, her piquant mixture, her serio-comic effects invoke warm reactions. Though not genuinely primitive, Miss McKinley's consistent verve and freshness are appealing. (Hugo.)—D. A.

MARIA CANTARELLA: These are still-life subjects and landscapes bathed in glistening light, painted in warm colors and pervaded by an air of luxury—rather facile work. A small proto-cubist study of a wading figure is more interpretive—and much more interesting. (Barbizon-Little, to Sept. 3.)—J. F.

ORONZO GASPARO and M. BENKE: Benke's hazy romantic realist watercolors of flowers, and Gasparo's strongly colored, schematically composed oils made up this recent show. Gasparo's oils are "metaphysical" and rather stagey. The gods go a'begging and he sees them—antique Greeks camping in Colorado. (Caravan.)—J. F.

ACA: Gallery regulars display a variety of oils ranging from lyrical com-

luminous tones, Miss Citron suggests relics of some ancient civilization, beneath the surface of which a mysterious life still circulates. Ruda's strongly colored woodcuts are too derivative at present, but indicate a vigorous sense of design. Sensitive linear geometries by Alice Mason and the bold lyricism of John Van Wicht's color lithographs are also notable. Other participants are Ben Benn, Peter Scolamiero, Clare Romano, John Ross, Jack Zuckerman and Marjean Kettunen. (Hacker, to Aug. 22.)

—J. F.

KENNEDY: In this select group of old master prints—with a few "modern" old masters such as Anders Zorn—there are a number of rare states and unusual impressions. Two Rembrandt landscapes of the late middle period reflect the master's interest in foreground-background contrast achieved through fine silver tonalities receding to infinity. A first state of Van Dyck's portrait of Philip Leroy shows just head and shoulders—the part etched by Van Dyck before his students filled in the rest of the figure. Other features

are Dürer's *Melancholia*, two Whistler etchings, and a Buhot view of Paris. (To Aug. 31.)—D. A.

LYNN KOTTLER: This open show includes paintings of average interest. A pleasant and competent impressionist image, *After the Rain* by Anne Mittleman, and Arthur Hoener's earth-colored still-life, reminiscent of Mexican painting, stand out among a half-dozen less notable oils. (To Aug. 10.)—D. A.

NATIONAL ARTS CLUB: Most of the work in this large group show reflects a conservative, representational bias. Among many oils, watercolors and prints, a few outstanding items such as John Taylor Arms' delicate etchings and Frances Roosevelt's painting of Mexico display superior craftsmanship. (To Aug. 31.)—D. A.

SERIGRAPH: An outstanding group of new serigraphs by gallery regulars make up this summer show. A churning sea image by Bothwell; a clear madrigal by Landon; Russell Twiggs' free abstraction; Dora Kaminsky's mad, mottled head; subtle images by Colecott and Meeker; and Sylvia Wald's sensuously textured prints are highlights in the show. Others included are Pytlak, Muse, Van Blarcom and Blackburn. Prices are geared modestly, ranging from \$10 to \$35. (To Sept. 29.)—D. A.

VILLAGE ART CENTER: A large Members Show introduces new artists, as well as new work by old faithfuls. Ranging from meticulous realism to crude abstraction, the show fairly represents varied activity in the Village. Outstanding contributions include fresh still-lives by Michele Wilson and Margaret Layton; a watercolor by Malcolm Edgar Case; and a cheerful primitive rendition of Central Park Zoo by Anthony J. Schellizy. Sculptures by Barbara Peart and Bill Long are unusually competent. In addition to the Members Show, the Center features a small summer exhibition of art priced from \$6-\$50. (To Sept. 14.)—D. A.

NEW YORK NOTES

A service offering research in the art field has recently been organized in New York City under the name of Art Research Associates. Located at 40 East 52nd Street, this agency will act as information center for art dealers, writers, collectors and advertisers as well as for people not directly connected with the arts. It is staffed by free-lance researchers headed by Virginia Marshall and Elizabeth Morrison.

The Three Arts Club, for almost 50 years a non-profit residence for women students of drama, music and fine arts, will close September 1. Due to financial difficulties, the eight-story clubhouse at 340 West 85th St. will be sold.

A new exhibition at The Cloisters, uptown branch of the Metropolitan Museum, tells the story of The Cloisters' evolution in drawings, photographs, blueprints and models, including a 13-foot scale model. On view through October 19, the exhibition has been prepared in conjunction with the annual conven-

tion of the American Institute of Architects. Begun more than 20 years ago with funds supplied by John D. Rockefeller, Jr., the Cloisters has since become the major medieval museum in the United States. Last month, Rockefeller provided \$10,000,000 for further enrichment and development of the Cloisters (see page 11).

This month, the Museum of Modern Art will start digging up the 15-year-old linden trees in its garden to make way for a new sculpture court designed by Philip C. Johnson, director of the department of architecture. The new garden will be approximately 175 by 100 feet and will incorporate a dining terrace. The main sculpture area will be sunk about a foot and a half below the terrace, and divided visually into four parts.

French paintings of the 19th and 20th centuries from the Capt. Molyneux collection are on view at the Museum of Modern Art through September 7. Recently seen in Washington at the National Gallery, the distinctive collection of 73 paintings includes an unusually large selection of works by Renoir and Vuillard. Most of the paintings in the Molyneux collection are small in size, giving the show an intimate cast. To emphasize this, the pictures in their ornate gilt frames are installed against figured wallpaper and amid potted plants which suggest a French 19th-century bourgeois interior.

A competitive exhibition for craftsmen 30 years and under, "Young Americans, 1952," is on view through September 5 at America House, 32 East 52nd Street. Sponsored by the American Craftsmen's Educational Council, the exhibition includes work by 170 artists.

A summer exhibition of more than 150 pieces of unusual armor is featured in the Great Hall of the Metropolitan Museum of Art. Included are crossbows, swords, halberds, war hammers and pole axes, as well as a 19-pound shirt of mail containing 200,000 hand-made and riveted links.

Currier and Ives prints of rural and marine life from the recently acquired Colgate collection are on view in the Metropolitan Museum's American Wing. Themes in this exhibition range from life in the country to ocean racing.

A group of 24 sculptured busts by Malvina Hoffman have been placed on view at the New York Historical Society for the rest of the year. Among distinguished personalities portrayed are Henry Clay Frick, Anne Morgan, Wendell Wilkie, Anna Pavlova and Paderewski.

Members of the Society of Illustrators recently contributed 50 paintings to the New York Hospital's Art Program. The group of paintings will augment the New York Hospital's collection of nearly 800 paintings selected by a distinguished art committee and purchased with anonymously donated funds.

AUCTIONS

Despite the fact that the cost of living has never been higher in the history of this country, New York's auction houses have filed reports indicating that 1951-52 total sales figures topped the figures of last season. At Parke-Bernet Galleries, the season's 91 sales brought in a gross total of \$5,727,759—an increase of more than \$180,000 over last season's total for 88 sales. Parke-Bernet's record high—\$6,684,045—was established during the 1946 season.

Another auction house in the city, however, did break its own record this year. Gaining about \$10,000 over last year's total, the Plaza Art Galleries announced a season's total of \$1,936,441. Totals for the season were not released by the city's other auction houses.

At Parke-Bernet, sales of paintings, drawings and prints were responsible for only \$905,700 of the gross take. During 1928, the Judge Elbert H. Gary sale itself brought \$2,293,693—the highest total ever realized for one sale. But this year very few important collections of art appeared on the block.

Interpreting the significance of Parke-Bernet's season, Hiram H. Parke, president of the galleries, commented on the increased attendance at pre-sale exhibitions and on the large number of new buyers. He also remarked about the increase in mail-order bidding and the greater volume of buying by collectors outside of this country. He stated: "Wider distribution of wealth in the United States, an ideal in democratic societies, and the active educational work on all fronts, from that of the press, radio and television reaching the millions, to the more selective work of museums and other institutions throughout the nation, are, I feel, the main agents responsible for this gratifying growth."

Private collections belonging to single owners made the six highest totals of the season. They ranged from the late H. Sylvia A. H. G. Wilks' collection of diamond jewelry (\$389,835), through the Lincoln collection of the late Oliver R. Barrett (\$273,632), to the etchings and engravings by old and modern masters collected by Edwin A. Seasongood (\$155,577).

According to Parke-Bernet's report, no new trends were reported, and the modern French and allied schools still command the greatest interest in paintings, and now in drawings and prints. Canvases by Van Gogh, Degas, Renoir, Sisley, Monet, Pissarro, Chagall and Vlaminck were among those singled out for highest bidding. Renoir and Maillol bronzes were also sought. There is more demand for Barbizon school artists, especially Theodore Rousseau and Daubigny. Among old masters, Guardi was a favorite this season.

Following are the season's top painting prices:

Corot: <i>L'Odalisque Sicilienne</i>	\$18,500
Thomas Hicks: The historic first portrait in oils of Abraham Lincoln	18,000
Guardi: <i>Landscape with Ruins & Marine with Ruins</i>	15,500
Van Gogh: <i>Peasant Walking Along the Fields</i>	13,500
Gilbert Stuart: The Steigerwalt-Parker-Hart portrait of Washington	12,000
Raeburn: <i>A Boy with Cherries</i>	12,000
Antonio Pollaiuolo: <i>Battle of the Nudes</i>	6,000
Dürer: <i>The Nativity</i>	5,700

BOOKS

Books on American Building

"The Rise of the Skyscraper," by Carl W. Condit. Chicago: The University of Chicago Press, 1952. 255 pp., 108 illus. \$5.00.

The expressive clarity of Lever House, designed by Skidmore, Owings and Merrill, exhibits an important step in the evolution of the skyscraper form. Although the multi-storied office building is an American invention, European architects have influenced its design. The recent apartment buildings by Mies van der Rohe in Chicago, The Ministry of Health and Education in Rio (Le Corbusier, consultant), and the projects by Mies van der Rohe for Berlin between 1919 and 1922—all show the complete synthesis of vertical mass and modern technology.

It would be incorrect to stop the story of the skyscraper at this point, because one of the greatest contributions to the origin of modern architecture, with special reference to the skyscraper, is the work of the Chicago School from the fire of 1871 to 1900. The fact that America turned her back on this achievement for several decades should in no way detract from its greatness. European architects were affected by the Chicago School, especially in the 1920's and 1930's. Architects of 1952 can and do profit by the American skyscrapers of the 1890's.

Condit's book brings into focus the contribution of the Chicago School as a whole. The general character of this school has been described by Lewis Mumford in "Brown Decades" and by Giedion in "Space, Time and Architecture." Hugh Morrison's excellent monograph, "Louis Sullivan, Prophet of Modern Architecture," develops the importance of Sullivan and the growth of his architecture. Condit, however, discusses buildings by all of the main Chicago firms: Jenney, Burnham and Root, D. H. Burnham and Company, Holabird and Roche, as well as Adler and Sullivan and other lesser firms. He not only traces the evolution of the skyscraper from the technical and formal points of view, but he also distinguishes clearly the rôle of many individual designers in this unfolding drama.

In an effort to give equal emphasis to all the Chicago firms, Condit unfortunately has minimized the importance of Sullivan. Sullivan's Wainwright Building in St. Louis (1890-1891) and his Prudential building in Buffalo (1894-1895) are mentioned too briefly and are not illustrated. Often the discussion of individual buildings is superficial. For example, the section on the Carson Pirie Scott store is more detailed than most others, yet there is too much description in it and not enough analysis of relationship between mass, fenestration, materials and their textures, and ornament.

The book includes 108 full-page illustrations, many of them hitherto unpublished, many depicting buildings no longer in existence. Text and plates, however, are often separated by a number of pages. It would have been help-

ful if major page references had appeared under the illustrations. Also, the text contains too many quotations from Giedion.

In spite of these criticisms, this book is an important contribution to the history of American architecture—indeed, to the history of modern architecture in general.—WHITNEY STODDARD.*

• • •

"Early American Architecture," by Hugh Morrison. New York: Oxford University Press, 1952. 634 pp., 458 illus. \$12.50.

One of the most encouraging trends in modern scholarship is the marked increase in both number and quality of books on American architecture. Hugh Morrison's recent publication, "Early American Architecture," is the best of its kind yet to appear. Professor Morrison, who is head of the art department at Dartmouth College, has undertaken a comprehensive study of American building from its earliest phases through the latter years of the 18th century.

Writing a general book on architecture is at best a difficult task, and in the American field the immense diversity of influences and ideals make such a task seem impossible of achievement. Yet Professor Morrison's book left this reviewer with a very real sense of homogeneity and completeness. The ground covered extends from the Spanish Southwest to New England, and encompasses domestic, public and utilitarian buildings. Stylistic considerations are primary, but a wealth of fascinating and well-documented information is woven into the narrative. There is also a careful treatment of the more practical aspects of planning and construction.

The author admits that his purpose was "grimly didactic" and, to be sure, this book is chiefly useful as an instrument for teaching. But it is neither dull nor pedantic. It is written with a high respect for fact. It is organized with consummate clarity. And it is expressed in easy prose which makes it a joy to read.

Perhaps the most interesting theme in the book is the struggle between mixed national and local interests, on the one hand, and the unifying influence of the Georgian style, on the other. Professor Morrison wisely presents American building as a colonial manifestation of English 18th-century architecture. This fact is significant and is often overlooked. By recognizing it, Professor Morrison is able to develop with greater conviction those characteristics which distinguish American from English building and which ultimately formed the basis of our national style.

Most fascinating and at the same time most disappointing, the book's last chapter is titled "Toward a National Style." Here the author suggests things to come and introduces ideas that have stimulating possibilities. However, here

* Whitney Stoddard is a member of the art department faculty at Williams College, Williamstown, Mass.

he generalizes—and fails to give facts. For example, his assumption that iron was used in the construction of the later and larger 18th-century American mills is simply not true. In England, by 1825, iron was the principal structural material of factories, but in the United States most mills were framed entirely in wood.

Professor Morrison has selected architectural examples with discrimination, and almost all of them are illustrated. The reproductions, however, though often taken from splendid photographs, are almost invariably grey, blurred and lacking in detail. But as though to compensate, Professor Morrison has included careful bibliographical notes at the end of each chapter. These are an invaluable asset for those whose interest urges them to further study.

—WILLIAM H. PIERSON, JR.*

• • •

A new architectural journal, "Perspecta," edited and designed by members of Yale University's faculty, and scheduled to appear twice a year, is priced at \$1.50 per copy. The journal offers a three-issue subscription at \$3.75. For information write 2121 Yale Station, New Haven, Connecticut.

BOOKS RECEIVED

WREN, HIS WORK AND TIMES, by John Lindsey. (New York: Philosophical Library, \$6.) *The story of Sir Christopher Wren, architect of England's St. Paul's Cathedral, told in detail, with both historical and biographical material incorporated.*

IMPRESSIONS RESPECTING NEW ORLEANS, by Benjamin Boneval Latrobe, edited by Samuel Wilson, Jr. (New York: Columbia University Press, \$8.75.) *Edited by a Louisiana architect, this book is a diary (with sketches) covering the years 1812-1820 in the life of the celebrated American architect.*

AMERICAN FURNITURE, by Joseph Downs. (New York: Macmillan, \$17.50.) *Illustrated with 400 examples from the Winterthur Museum in Delaware, this comprehensive book, written by the museum's curator, is largely about the Queen Anne and Chippendale periods.*

PANORAMA DELL'ARTE ITALIANA 1951, edited by Marco Valsecchi and Umbro Apollonio. (Turin: Editori Lattes.) *With over 30 contemporary Italian writers contributing articles on contemporary art—cinema, theater and literature, as well as visual arts—this compendium is a lively introduction to Italy today. Most of the younger Italian artists are discussed as are older men like Carrà. In Italian.*

THE TRIBAL ART OF MIDDLE INDIA, by Verrier Elwin. (London: Oxford University Press, \$7.50.) *Called "a personal record," this book represents years of research. Some 230 photographs of specimens in Verrier's personal collection record tribal skills from Middle India.*

* William H. Pierson, Jr., is a faculty member in the department of art at Williams.

HONOR ROLL



SPERRY ANDREWS: *Fair Grounds*. Top oil prize
St. Lawrence Valley Exhibition. (See page 15.)

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Laguna Beach Art Association Exhibition

Johannessen, Alice, sculp., hon. mention
Gilchrist, Meda, oil, hon. mention
Hall, Norman, oil, hon. mention
Bristow, Hilda, oil, hon. mention
James, Eleanor Taylor, w. c., hon. mention
Waters, Mildred A., w. c., hon. mention
Green, Louise Brown, w. c., hon. mention
Thomas, Seymour, gouache, hon. mention

Magnificent Mile Art Festival, Chicago, Ill.

Kearney, John W., \$500 award
Dalstrom, Gustaf, \$300 award
Flowers, Jean G., \$150 award
Lanyon, Ellen, \$50 award
Kelley, Edward G., \$50 award
Burg, Copeland C., \$50 award
Zirolli, Nicola, \$50 award
Yacoe, Don, \$50 award
Elias, Harold J., \$50 award
Martyl, \$50 award
Landis, David, \$50 award
McCray, Mary, \$50 award
Carmichael, Irene, \$50 award
Dunn, Cal, \$25 award
Spears, Ethel, \$25 award
Blackshear, Kathleen, \$25 award
Sloan, Helen E., \$25 award
Ayers, V. J., \$25 award
Smith, Norbert, \$25 award
Ritter, Robert D., \$25 award
Cassady, Edith Jane, \$25 award
Natkin, Robert, \$25 award
Herrmann, Edward, \$25 award
Ford, Ruth Van Sickle, \$25 award
McMahon, Franklin, \$25 award
Ogren, Olive, \$400 popular award
Wolk, Enid, \$100 popular award

Moss Rose Fabric Design Competition, Philadelphia, Pa.

Carlino, Jane, \$500 1st
Fairchild, Ann, \$200 2nd & hon. mention
Dennan, Nancy, \$100 3rd
Robey, Dorothy, \$100 3rd
Crawford, Joan, \$100 3rd
Carlson, Nancy, hon. mention
Yulsman, Natalie, hon. mention
Cantrell, Melba, hon. mention

National Academy School of Fine Arts Awards, New York, N. Y.

Turner, Herbert, \$50 Albert H. Baldwin prize
Dubison, Gladys, Baldwin Scholarship (one term)
Norris, Ann, \$100 Mary Hinman Carter prize
Welden, Stephanie, \$75 Mary Hinman Carter prize
Lehecka, Libi, \$50 Benjamin Duveen prize
Staples, Mary, \$75 Elliott prize & medal
Leibowitz, Seymour L., \$50 Elliott prize & medal
Theus, Will, \$25 Elliott prize & medal
Sidoroff, Dimitriy, \$15 Elliott prize & Medal
Sussman, Mildred, \$100 Fogg Memorial prize
Jeffrey, Ruth, \$75 Fogg Memorial prize
Bierman, Carl O., \$50 Fogg Memorial prize
Stickens, Maria, \$25 Fogg Memorial prize

Parsons, John, \$100 Suydam prize & medal
Boyd, Sheila, \$50 Suydam prize & medal

New Jersey Chapter A. A. P. L., 16th Annual Spring Lake Exhibition, N. J.

Herrmann, E. Adele, \$25 Warren Hotel Prize
Domarecki, Joseph, \$25 Eugenie Marron Prize
Shadinger, Kathryn V., \$25 Emily Sexton Prize
Wright, Elva M., \$25 Ida Wells Stroud Prize
Pearce, Edgar L., \$25 Albert H. Sonn Prize
Stroud, Clara, \$25 N. J. Chapter Prize

Northern California Arts, Graphics & Decorative Arts Annual, Sacramento

Thiebaud, Wayne, litho., 1st award
Ayres, John, drwg., 2nd award
Gaines, John, monotype, 3rd award
Blaney, Tom, litho., hon. mention
Kronfeld, Marion, serig., hon. mention
Coleman, Robert, monotype, hon. mention
Mihlsfeldt, Gertrude, sculp., hon. mention
Kurtz, Marion, weaving, hon. mention
Fortna, Mary, sculp., spec. award
Inderbitzen, Charles, pottery, spec. award
Coleman, Robert, metalwork, spec. award
Hunter, Dora, jewelry, spec. award
Torgren, Jackie, weaving, spec. award

Ohio Valley 10th Oil & Watercolor Annual, Athens

Millman, Edward, oil 1st award
Flowers, Jean G., oil 2nd award
Vaiksnoras, Anthony J., oil 3rd award
Hazelet, Sally, oil hon. mention
Wilke, Ufert S., oil hon. mention
Zirolli, Nicola, oil spec. prize
Shawkey, Sigmund, w. c. 1st award
Peters, Donald A., w. c. 2nd award
King, Robert D., w. c. 3rd award
Fried, Beatrice, w. c. hon. mention
Stipe, William, w. c. hon. mention

Old Northwest Territory Sixth Annual, Springfield, Ill.

*Talleur, John, ptg., \$500 1st prize
*Martyl, ptg., \$300 2nd prize
Wartiks, Pat, ptg., \$200 3rd prize
Shoshannah, ptg., \$100 prize
*Lawless, Ben, intaglio, \$100 prize
Coen, Eleanor, ptg., \$100 prize
Zirolli, Nicolli, ptg., \$100 prize

Ross Art Galleries 11th National Open Competition, Newark, N. J.

Wilner, Maria, oil, 1st prize
Brown, Margery Wheeler, w. c., 2nd prize
Helgesen, Grace L., oil, 3rd prize
Burstein, Leo, oil, hon. mention
Cowing, William R., w. c., hon. mention
Kublanoff, Abraham, oil, hon. mention
Gruppe, Charles C., oil, hon. mention

Village Art Center Photography Annual, New York, N. Y.

Marin, May, 1st prize
Miller, Marilyn, 2nd prize
Lemus, Milo, 3rd prize
Brennan, Anne, hon. mention
Foss, Glenn, hon. mention

KNOEDLER

EXHIBITION OF PAINTINGS

By

TEXAS ARTISTS

To September 27

14 EAST 57th STREET

NEW YORK

NEWHOUSE GALLERIES

INC.

Established 1878

Fine Old Masters

15 EAST 57th STREET

NEW YORK



exhibition frames
in stock

100
house of hollywood
65 W. 56 St., New York 19

Oils and Watercolors
**CONTEMPORARY
ARTISTS**
MACBETH GALLERY 11 E. 57

KOOTZ
GALLERY
600 MADISON
(bet. 57th & 58th Sts.)

+
FRENCH AND
AMERICAN ART
+

EARL STENDAHL
Ancient American Art
Modern French Paintings
7055 HILLSIDE AVE., LOS ANGELES 28

TOURING EXHIBITIONS
now being scheduled on
pro-rated cost basis
**CONTEMPORARY
ARTS, INC.** 106 E. 57 ST., N. Y.

THE DOWNTOWN GALLERY,
32 East 51st Street, New York,
closed during August, will re-open
September 3 with an exhibition
of AMERICAN AMATEUR
ART of 100 years ago.

Schultheis Galleries
ESTABLISHED 1886
PAINTINGS
16 MAIDEN LANE, NEW YORK

Build your studio this summer in
ARTISTS ACRES
Near Gulf of Mexico
Good soil Beautiful beaches
Fine climate Good water
Excellent fishing Artist neighbors
Write BARTLETT TRACY • Englewood, Fla.

JOSEPH MAYER CO., INC.
5 Union Square New York
"Everything for the Artist"

ON THE MATERIAL SIDE

by Ralph Mayer

Question, Please

Question: Where can I buy brushes comparable to the old Rubens bristle brushes and the superfine red sables formerly on the market? I am willing to go to any expense to get brushes skillfully made in the old tradition.

Answer: The craftsmen who work for American brush makers today are as skillful as those of the past, but due to world conditions superlative grades of Asiatic bristles and hairs are unavailable. To a great extent, red sable watercolor brushes have come back in acceptable qualities. Kolinsky tails from which they are made are natural forest products. These relatively small bundles of concentrated wealth manage to drift into the market after passing through many hands. The manufacturer of artists' brushes obtains the tails by making a concerted effort. After the waste is discarded and the tails are put into usable form, their cost is fantastic.

The painter has always had to search for superlative brushes. Although formerly they did not sell at enormous prices, they were never cheap. No top-grade artists' materials ever were. It is necessary to remember, too, that brushes always wore out. The artist has always been urged to have plenty on hand—new ones in reserve, older ones "broken in" and in use, and worn-out ones for cruder purposes. Because of the more severe treatment they receive, red sable oil painting brushes wear out sooner than watercolor brushes—and they always did.

The bristle-brush situation today is sad. The right grade of bristle simply does not exist, and it is impossible to produce what formerly would have been called a good second-rate brush. However, manufacturers have been applying ingenuity to the construction of bristle brushes, and advances have been made so that today the best brushes represent a definite improvement over those of the recent past.

Because of recent government restrictions, even ordinary house-painters' bristles are no longer available on the market. A short time ago, a large manufacturer of brushes told me that he didn't think the old top-grade bristles would ever come back because they were produced under circumstances which may never be revived. The future bristle brush may well be made of some synthetic fiber that is yet to be perfected.

Q. I make my own canvases and would like to know which procedure will put less strain on a ground: driving in stretcher keys before or after coating the linen?

A. Stretcher keys are of greatest value and advantage if held in reserve to tighten the canvas should it become slack after applying the ground or after painting the picture. Stretch your canvas as tautly as possible with pliers, just as though you had no keys. Use keys as a final resort rather than as an easy way to rectify a poor tacking job. Drive them in uniformly, keeping

track of the hammer blows, and reserve as much of their effect as possible for future needs. A gradual, uniformly distributed pull does not ordinarily put a dangerous strain on the ground or on its adhesion. Even the most decrepit canvases are seldom harmed by proper keying out.

Incidentally, never fail to protect the rear of the canvas from the least contact with the hammer (by inserting a piece of cardboard between it and the stretcher) for the slanting blows or rubbing contact of a hammer frequently cause cracking.

Q. What effects do ultra-violet or other sun-tanning lamps have on oil paintings hanging in the same room?

A. Deliberate exposure at close range to high intensity actinic lamps promotes those chemical changes associated with aging, curing, tanning or toughening of coating materials. With inferior materials this accelerates cracking, embrittlement, cleavage and color failure. Powerful carbon arc lamps such as the Fadeometer and the Weatherometer are used in aging tests—bringing on in hours the effects of years of normal exposure. But it is extremely unlikely that any well-executed painting would suffer merely from being in the same room with a sun-lamp. Recently executed oil or egg-tempera paintings might even be benefited by such proximity during the drying stage.

Q. I have used copal varnish for several years both as an addition to oil colors and for thin glazes. I have not had any bad results, and find that with this material I get much more out of my painting. I understand that artists of the past used copal varnish extensively. Is it, perhaps, unnecessary or over-cautious to restrict one's paints to pure oil colors and turpentine, with the occasional use, for thin glazes, of stand oil (or sun-thickened oil) and damar (or venice turpentine)?

A. The copal varnish used by artists is distinctly a product of 19th-century industrial varnish development. It is made by cooking linseed oil and driers with thermally processed African fossil copals of selected species. Originally designed for durability in coach and architectural uses, it will naturally have some degree of permanence. But on aging, a great many 19th-century paintings in which copal was freely used have browned and cracked. The artist who is concerned about the technical success of his work will neither compromise nor take chances, but will keep in mind all three of these objectives: permanence, control and appropriateness. If he neglects one of these for the sake of securing the other two, he lowers the level of his accomplishment. Until such time as we have facts and figures ascertained by the rational methods of the 1950's, rather than by methods of the 1840's, the technique-conscious artist will avoid the use both of unproven modern industrial paints and of exhumed materials that were discarded in the past on the basis of technical (not esthetic) shortcomings.

NOW READY!

**200
PAGE
CATALOG**

**ARTHUR BROWN & BRO'S. Encyclopedia
of Art and Drawing supplies!**

An indispensable reference
and purchasing guide to:

- ★ Artists Supplies
- ★ Drafting & Drawing Materials
- ★ Papers, Boards, Pads
- ★ Airbrushes & Compressors
- ★ Craft Materials & Plastics
- ★ Picture Frames

and hundreds of other art essentials

FREE: Write on your letterhead—
you'll receive this valuable
catalog at no charge.

ARTHUR BROWN & BRO. Inc.
2 West 46th St. New York 19, N. Y.

Polio Check List

FOR 1952

- ✓ **DON'T** get overtired.
- ✓ **DON'T** get chilled.
- ✓ **DON'T** mix with new groups.
- ✓ **DON'T** take children out of camp
or playground where there is good
health supervision.
- ✓ **DO** keep clean.
- ✓ **DO** keep food clean and covered.
- ✓ **DO** put a sick person to bed, call
the doctor, follow his advice.
- ✓ **DO** contact your local March of Dimes
chapter for whatever assistance
or financial help you may need.

Recommended by
**THE NATIONAL FOUNDATION
FOR INFANTILE PARALYSIS**

MAX GRANICK
FRAMING ESTIMATES
On Complete Exhibitions

52 West 56 St., N. Y. 19

CL. 6-2869

August, 1952

PRINTS

by Dore Ashton

Masson's Mysteries

André Masson's most recent color lithographs (on view at Wittenborn & Co. in New York through August) fully realize the medium's poetic potential as it was indicated by 19th-century masters such as Bonnard and Vuillard. In these delicate landscapes, Masson evokes the mystery and splendor of European countrysides, using multiple overprintings and almost calligraphic key plates. His view of *Camargue*, with its wheat-gold tonality, tasteful use of mauve, and rhythmic configuration of fields and buildings, has an almost Oriental delicacy. A gentle *Fog in the Valley*—grey and soft gold—reveals his selective gift for use of the white of the page. Masson's lithography introduces a poetic but controlled element which American lithographers might well examine.

PRINT NOTES

Cincinnati, Ohio: From the Cincinnati Art Museum comes the report that its Second International Biennial Exhibition of Contemporary Color Lithography—representing 18 countries with 406 prints—has been one of its most successful shows. In Cincinnati alone, 144 prints (valued at \$3,000) were sold. In addition, the museum purchased 34 prints for \$1,113. A selection of prints from the biennial is currently being circulated by the American Federation of Arts. Scheduled stops are the Worcester (Mass.) Museum, to September 15; Rochester Memorial Gallery, October 1-22; Toledo Museum of Art, November 2-30; University of Minnesota, December 9-January 9. The exhibition will also be shown in London, Amsterdam, Stuttgart, Zurich, Vienna, Stockholm and Paris.

Washington, D. C.: The Division of Graphic Arts of the U. S. National Museum is holding a special exhibition of recently acquired American prints at the Smithsonian Institution. On view through September 1, the show includes prints by Charles Quest, Gabor Peterdi, Seong Moy, John Taylor Arms, Boris Margo and Sue Fuller, among others.

St. Louis, Missouri: A gift of 69 etchings, engravings and drawings, donated to the City Art Museum in St. Louis by J. Lionberger Davis, is being displayed at the museum through September. Included in the accession are 12 engravings by Dürer, 15 etchings by Rembrandt, an early Schongauer and a number of 19th- and 20th-century prints.

Boston, Massachusetts: Selections from two famous series by Honoré Daumier are on view in the Print Department of the Boston Public Library through September 2. Both series, "Moeurs Conjugales" and "Les Bons Bourgeois," are represented almost complete in the library's permanent collection.

New York, New York: The New York Public Library's Print Room will be closed during August. It will reopen September 2. Summer hours until September 30 are from 9-5 p.m. Mondays through Fridays, 9-1 p.m. Saturdays.

ASK FOR

Peel-off

THE
WORLD'S
LARGEST
SELLING
PALETTE



**IN THE NEW
RED, WHITE and BLUE
DISPLAY**

At All Art Material Counters



**FINE
FRAMES**

...conventional or modern.
Send your work to us, or
write for our free catalog.

Athens Lumber Co., Inc. Athens, Ga.

Headquarters
GENUINE DRY PIGMENTS FOR
ARTISTS COLORS

CORALT BLUES
CORALT GREENS
CORALT VIOLETS
CERULEAN BLUES
GENUINE AUREOLINE
EMERALD GREENS
EMERALD GREENS

CADMIUM YELLOWS
CADMIUM REDS
ULTRAMARINES
VERMILIONS
UMBERS
SIENNAS
OXIDES

ETC.

— Founded 1854 —

FEZANDIE & SPERRLE, INC.
205 Fulton Street New York City

BUDWORTH

A name that is your guarantee
of dependable service

PACKERS and SHIPPERS
OF WORKS OF ART
SINCE 1867

W. S. BUDWORTH & SON, Inc.
424 West 52nd St., New York City

WHERE TO SHOW

NATIONAL

Bloomfield Hills, Michigan

KIRK-IN-THE-HILLS OUTDOOR ART FESTIVAL. Sept. 19-21. Media: oil, watercolor, graphic art and sculpture. No entry fee. Non-jury. Prizes. Entry blanks and entries due Sept. 13. Write Kirk-in-the-Hills, 1340 W. Long Lake Road.

Chicago, Illinois

CHICAGO TRIBUNE ART COMPETITION. Media: oil, casein and watercolor depicting Chicagoland. No portraits, still-lives or abstractions. Jury. Prizes. Entries due Sept. 22. Write Chicago Tribune Art Competition, 435 N. Michigan Ave.

New York, New York

CONTEMPORARY ARTS PRE-SEASON EXHIBITION. Sept. 15-26. Media: all, with special interest in prints approximating 7" x 9". Entry fee \$1. Jury. Entries due Sept. 8. Write Contemporary Arts, 106 East 57th St.

AMERICAN WATERCOLORS, DRAWING AND PRINTS, 1952. Dec. 5-Jan. 25. Metropolitan Museum of Art. Media: watercolor, pastel, drawing and prints done in the past 10 years. Juries. Prizes. Entry cards due Aug. 15. Entries due in regional centers:

Arizona, California, Idaho, New Mexico, Nevada, Oregon, Utah, Washington, Alaska and Hawaii entries due Aug. 18-28 at Stringer Storage Company, 2027 Sutter Street, San Francisco, Calif.
Arkansas, Oklahoma, Texas, Colorado, Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Montana, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin and Wyoming

entries due Aug. 25-Sept. 4 at Newcomb-Macklin, 400-408 North State Street, Chicago, Ill.
Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee entries due Aug. 25-Sept. 4 at Cathcart Storage Co., 135 Houston N.E., Atlanta, Ga.
Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Virginia, West Virginia, District of Columbia, Puerto Rico and Virgin Islands due Sept. 2-12 at the Metropolitan Museum, 83rd St. entrance at Fifth Ave. Write Roland McKinney, Department of American Art, Metropolitan Museum.

Oakland, California

OAKLAND ART GALLERY 20TH ANNUAL EXHIBITION. Nov. 5-9. Media: watercolor, pastel, drawing and print. Prizes. Jury. Entry cards and entries due Sept. 21. Write Oakland Art Gallery, Municipal Auditorium.

Philadelphia, Pennsylvania

50TH ANNUAL PHILADELPHIA WATERCOLOR AND PRINT EXHIBITION. Oct. 19-Nov. 23. Media: Watercolor, pastel, tempera, gouache, black-and-white, drawing and print. Black-and-whites and prints must be mounted and matted to standard size 14 1/4" x 19 1/4" or 17 1/4" x 21 1/4". Jury. Prizes. Entry cards and entries due Sept. 20. Write Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts.

Saint Paul, Minnesota

FIRE, CLAY AND METAL. Helen Bunn Competition for American and Canadian craftsmen. Media: ceramics, metal, jewelry, weaving, wood

and enamels. Entry fee \$2. Jury. Prizes. Entries due Oct. 15. Write Delmar Kolb, Saint Paul Gallery and School of Art, 476 Summit Avenue.

Syracuse, New York

17TH CERAMIC NATIONAL. Nov. 9-Dec. 7. Syracuse Museum of Fine Arts and Onondaga Pottery Company. Media: pottery, ceramic sculpture, enamels, designs for dinnerware. Entry fee \$3. Prizes: \$2,450. Jury. Entry blanks and entries due Sept. 20. Write 17th Ceramic National, Syracuse Museum of Fine Arts.

REGIONAL

Atlanta, Georgia

SOUTHEASTERN 7TH ANNUAL EXHIBITION. Sept. 28-Oct. 12. High Museum of Art. Open to artists of Alabama, Florida, Georgia, Louisiana, Mississippi, Tennessee, North and South Carolina. Media: oil, tempera and watercolor. Entry fee for handling \$4. Prizes. Jury. Entry cards and entries due September 10. Write Atlanta Art Association, 1292 Peachtree St., N.E.

Baton Rouge, Louisiana

LOUISIANA 11TH ANNUAL ART EXHIBITION. Sept. 14. Open to all artists in Louisiana. Media: ceramic, sculpture, painting and crafts. Entries due Sept. 5. Write Louisiana Art Commission, Old State Capitol.

Canton, Ohio

CANTON ART INSTITUTE FIFTH ANNUAL FALL SHOW. Sept. 7-Oct. 5. Open to present and former residents of Stark and adjoining counties. Media: oil, watercolor and sculpture. Entry fee \$1. Prizes. Jury. Entries due Aug. 22. Write Pat Marshall, Canton Art Institute.

Columbus, Ohio

OHIO WATERCOLOR SOCIETY 28TH ANNUAL CIRCUIT EXHIBITION. Open to present and former residents of Ohio. Entry fee \$2. Jury. Prizes. Entry cards and entries due October 1 at Columbus Gallery of Fine Arts. Write George Breckner, Jr., 3827 Frederick Street, Youngstown.

Flushing, New York

ART LEAGUE OF LONG ISLAND 4TH ANNUAL OUTDOOR EXHIBITION. Sept. 6-14. Open to Long Island artists. Media: arts, crafts, photography. Entry fee \$2.50. Jury. Prizes. Entry cards due August 25. Write Mrs. C. Winterroll, 41-17 150th Street.

Newark, New Jersey

NEW JERSEY WATER COLOR SOCIETY 10TH ANNUAL OPEN EXHIBITION. Sept. 20-Oct. 4. Kresge's Department Store. Open to present and former residents of New Jersey. Media: watercolor, casein and pastels. Entry fee \$2 for members; \$3 for non-members. Jury. Prizes. Entry cards and entries due Sept. 13. Write Kent Day Coe, 22 Seymour St., Montclair.

New Orleans, Louisiana

NEW ORLEANS ART ASSOCIATION 28TH OPEN EXHIBITION. Sept. 28-Oct. 14. Open to members of the Art Association of New Orleans. Media: sculpture, drawing, painting and graphic art. Prizes. Entry blanks and entries due Sept. 23. Write Isaac Delgado Museum of Art, Le-long Avenue-City Par.

Pittsfield, Massachusetts

BERKSHIRE ART SHOW. Oct. 1-19. Open to artists living for at least one month within a 60-mile radius of Pittsfield. Media: oil, watercolor and drawing. Prizes. Jury. Entry cards and entries due Sept. 17. Write Berkshire Museum.

Sioux City, Iowa

IOWA WATERCOLOR 8TH ANNUAL SHOW. Sioux City Woman's Club. Open to voters of Iowa. Prizes. Jury. Entries due Oct. 15. Write Sioux City Art Center, 613 Pierce Street.

Washington, D. C.

WASHINGTON SCULPTORS GROUP SECOND REGIONAL EXHIBITION. Sept. 5-28. National Collection of Fine Arts Natural History Building. Open to sculptors residing in the District of Columbia, Maryland, Virginia and Pennsylvania. Media: sculpture in all permanent media and in plaster. Entry fee \$1. Jury. Prizes. Entry cards due Aug. 15. Entries due Sept. 2. Write Katherine B. Hobbs, 2719 36th Place, N. W.

ART ACADEMY OF CINCINNATI

Since 1887 one of the great museum schools providing professional training in painting, sculpture and design. Complete facilities combined with unsurpassed reference material in the adjacent Cincinnati Art Museum. Eleven studios, photographic laboratory, print-making studios, cafeteria and library. Courses in painting, drawing, sculpture, stone carving, print making, advertising design, photography, and museum problems. Fourteen endowed scholarships including traveling scholarships. For information, address: Registrar, Eden Park, Cincinnati 6, Ohio.

Herbert P. Barnett, Dean

The RALPH M. PEARSON Practice Courses by Mail

in Modern, Creative Painting, Modeling and Drawing, are teaching, among other valuable things, the organizational controls of Design. Design, as the leading moderns understand it, is an age-old essential of all pictorial and sculptural art, yet today it is probably the least understood of all elements contributing to that art. Bulletins on request.

DESIGN WORKSHOP . . . Nyack, N. Y.

THE SCHOOL OF THE WORCESTER ART MUSEUM

CATALOGUE ON REQUEST — ADDRESS: 55 SALISBURY STREET, WORCESTER, MASSACHUSETTS

PHILA. MUSEUM SCHOOL OF ART



Degree and diploma courses in Advertising, illus., int. decoration, index design, Teacher education, Costume design, Fashion illus., Stagecraft, Jewelry & Silversmithing, Pattern design, Ceramics, Crafts, Day, eve. Catalog. Broad & Pine Sts., Phila. 2, Pa.

ART LEAGUE OF CALIFORNIA

Year round career school • Begin anytime • Individual instruction & advancement • Faculty of renowned art personalities • Certificate • Diploma courses • Veterans app. • Fine art • Commercial art • Fashion • Television • Illustration • Stage • Design • Excellent facilities • Opportunities • Placement • Free catlg. Write Dept. 2, Art League School, 1256 MARKET • SAN FRANCISCO • CALIF.

RINGLING School of Art

21st year. Study Painting, Illustration, Commercial Art, Fashion Arts, Interior Design in Florida year round. Faculty of outstanding artists. Use Ringling Museum and Ringling Circus. Outdoor classes all winter. Dormitories. Low cost. Write for catalog & folder "In Florida Sunshine." Address: George A. Kainer, Jr., Executive Secretary.

Sarasota, FLORIDA

Year 'Round Instruction

NORTON SCHOOL OF ART

WEST PALM BEACH, FLORIDA

Write for Catalogue

ART DIGEST For the News in Art

20 issues per year

☐ One Year \$5 ☐ Two Years \$8

☐ Payment Enclosed ☐ Bill Me

116 East 59th Street • New York 22, N. Y.

SILVERMINE GUILD

SCHOOL OF ART

Associate Degree program and Diploma courses in Fine & Commercial Art, Ceramics, Sculpture, Dramatics, Modern Dance. Campus and new buildings. Distinguished faculty. Coed. Catalogue D.

Silvermine Road, Norwalk, Conn.

JULIUS LOWY, inc.

PERIOD FRAMES RESTORING

52 East 57th Street, New York

ART STUDENTS LEAGUE OF N. Y.

announce Summer Schools in
Woodstock, N. Y. and New York City
June 2 - August 29

Instructors in WOODSTOCK: Arnold
Blanch, Yasuo Kuniyoshi, Sigmund
Menkes, Frank J. Reilly.

Instructors in NEW YORK: Charles
Alston, Will Barnet, Dagmar Freu-
chen, Robert W. Johnson, Reginald
Marsh, M. Peter Piening, Louis
Priscilla, Frank J. Reilly, Harry
Sternberg.

drawing/painting
illustration/fashion il-
lustration/anatomy/
applied art/

very reasonable terms!

215 West 57th St., N. Y. 19
Circle 7-4510

SEND FOR CATALOGUE T

SUMMER CLASSES

PART TIME AND FULL TIME
DAY AND EVENING CLASSES
IN DRAWING AND PAINTING

AMERICAN ART SCHOOL
154 W. 56 ST., N. Y. 19 PL. 7-3580

PRIVATE PAINTING GROUP
ANNA E. MELTZER, Instructor
Life • Still Life • Creative Painting
Saturday morning class

58 West 57th Street Write for information

JOHN HERRON ART SCHOOL

INDIANAPOLIS, INDIANA
Painting, Sculpture, Commercial Art, Teachers' Training
Confers B.F.A., M.F.A. and B.A.E. Degrees.
• DONALD M. MATTISON, Director •

ST. LOUIS SCHOOL OF FINE ARTS

WASHINGTON UNIVERSITY ST. LOUIS, MO.
Professional training leading to the
B.F.A. degree in Painting, Sculp-
ture, Illustration, Advertising Art,
Dress Design, Fashion Illustration,
Crafts, Teacher Training Course,
ROTC. Students may live in super-
vised residences and enjoy many
University activities.

For information address
Kenneth A. Hudson, Director, Room 20

AMERICAN ACADEMY OF ART

Practical instruction in all branches of Commercial and
Fine Arts. Day, evening and Saturday classes. Individual in-
struction. Fall term begins Sept. 2. Write for booklet.

FRANK H. YOUNG, Director

25 East Jackson Blvd., Dept. 982, Chicago 4, Ill.

HARTFORD ART SCHOOL

Fine and Applied Arts
• Diploma • B.F.A. Degree
• Painting • Sculpture
• Commercial Art

111 Main St., Hartford, Conn.

Our Museums Acquire . . .

[Continued from page 12]

portrait of Mrs. August Belmont, Sr.,
painted by George P. A. Healy around
1860. Mrs. Belmont was the daughter
of Commodore Perry of Japan Treaty
fame.

Contemporaries

Springfield Museum of Art

The generosity of donors has made
possible several additions to the Spring-
field (Mass.) Museum's collection of
paintings. These include *Geologist and
Herder Meet* by Peter Hurd; *Flare on
the Mackenzie* by Georges Schreiber,
and *Village of Capri* by Adolf Dehn.
Accessions of earlier art include Adrian
Brouwer's *The Card Players*, and *The
Festival* by Jan Steen. The museum also
made several purchases with income
from the James Philip Gray Fund.
These purchases include Pissarro's *Por-
trait of Eugene Murer* and a *Still-Life*
by Gustave Caillebotte—both acquired
through M. Knoedler. From the 12th
Annual Spring Exhibition the museum
selected *Cathedral Entrance* by Dean
Ellis; *To Market* by Ruth Gikow, and
The Blessing Strive by Madeline Hewes.

Walker Art Center

From its recent one-man show of
sculpture by David Smith, the Walker
Art Center in Minneapolis has pur-
chased *Royal Bird*, a large piece exe-
cuted in 1948 in steel, stainless steel
and bronze.

Munson-Williams-Proctor Institute

During the past few months the Mun-
son-Williams-Proctor Institute in Utica,
N. Y., acquired the following paintings:
Jack Levine's *Golden Anatomy Lesson*,
1952; Josef Albers' *Homage to the
Square*; William C. Palmer's *Route
Five, Morning*; Ben Nicholson's *Paint-
ing*, 1943; and Norman Lewis' *Blending*.
A Calder mobile, *Three Loops and Two
Dots*, was also purchased.

Norfolk Museum

From an annual exhibition of Con-
temporary Virginia and North Caro-
lina Painting, the Norfolk Museum
made the following Irene Leache Mem-
orial purchases: Charles K. Sibley's
oil, *Clam House*; Alan D. Jones, Jr.'s
watercolor, *Becalmed*; and *Hecate's
Slave*, gouache drawing by James
Adams Walker. Tidewater Purchase,
under the Norfolk Newspapers' Art
Trust Fund, is Jack Whitney Clifton's
Backwater, N. C. The museum also
made four purchases this year from its
drawing annual. *Cat Number Three* by
Alexina (Margaret Dodson) was ac-
quired with the new Roper Purchase
Prize for a Tidewater artist. Other pur-
chases: Frank di Gioia's *Venice*, Carl
Gaertner's *Animal Tent*, and Louis
Lozowick's *Weyhe's Back Yard*.

Joslyn Museum

From "The Midwest," Joslyn Art Mu-
seum's Second Biennial exhibition of
Paintings, Sculpture and Graphic Arts,
five items were selected for the mu-
seum's permanent collection. The pur-
chased works: Bernard Frazier's ce-
ramic sculpture, *Yearlings*; Lester Ray-
mer's oil, *Luke V 4-5-6*; Doel Reed's
casein *The Canyon*; Wendell Black's
drypoint, *The Mime*; and Paulina Ever-
itt's pen and ink drawing, *Figure*.

THE CITY COLLEGE

School of General Studies Extension Division

Convent Avenue and 139th Street
New York 31, N. Y.

A R T
C O U R S E S
N E A R Y O U R
H O M E
O R O F F I C E

BEGINNING SEPTEMBER 22

Write for Catalogue AD

THE INSTITUTE OF CHICAGO ART PROFESSIONAL SCHOOL

Fine, Industrial, Advertis-
ing Arts, Teacher Training.
Degrees. Accredited B.F.A.,
M.F.A., B.A.E., M.A.E.

Michigan Ave. at Adams St., Chicago 3, Illinois, Box 166

Study ART in MIAMI

Commercial, Fine Arts, Cartooning-lettering,
layout, fashion illustration, interior decorating,
portrait, still life, landscape. Rooms available
reasonable rates. Limited enrollment. Approved
for training veterans.

TERRY ART INSTITUTE
2321 S.W. 27th Avenue Miami, Fla.

SCOTT CARBEE School of ART

33rd Season Opens
September 22
Fine Arts, Commercial Art, Airbrush.
Individual instruction. Catalogue AD.
Jessica M. Carbee, Director
Lic. by Comm. Mass. Dept. Educ.

126 MASS. AVE. & BOYLSTON ST., BOSTON

A FASCINATING
MONEY-MAKING
art career
can be yours

America's 12 Most Famous
Artists Show You How! Pre-
pare at home for high-
paying art jobs!

FAMOUS ARTISTS COURSE

Studio 9-H, Westport, Conn.
Send brochure about my Art Career

FREE
Name _____ Age _____
Street _____
City, State _____

RHODE ISLAND
school of **design**

A senior college where liberal education and specialized training are combined. B.F.A. and B.S. degrees. Advertising, industrial, textile design; painting, illustration, sculpture, ceramics; interior, architecture, landscape architecture, teacher education; fashion illustration, apparel design. Endowed. Coed. Est. 1877. Non-profit. Dormitories, 24 buildings. 100 faculty, 750 students. Summer session for college transfers. Folder.

18 College St., Providence 3, R. I.

BERRESFORD ART SCHOOL
Edgartown, Martha's Vineyard
Modern Painting & Sculpture
JULY-AUGUST
Write
Virginia Berresford - - - Edgartown, Mass.

O'HARA WATERCOLOR COURSES
California—July and August
Florida—February 15
Washington, D. C.—April and May
Corpus Christi—June 2-14
Write Mrs. Eliot O'Hara, 2025 O St. N.W., Washington 6, D. C.

JERRI RICCI
ARNOLD W. KNAUTH
LANDSCAPE
WATERCOLOR — OIL
July - August
Rockport, Massachusetts

CORONADO SCHOOL OF FINE ARTS
ON SOUTH PACIFIC COAST
SUMMER WATERCOLOR SEMINAR
REX BRANDT WILLIAM MUNSON
ALOYS BOHNEN EDWARD REEF
FRED HOCKS DON YACOE
MONTY LEWIS
APPROVED FOR VETERANS — FREE BROCHURE
176 C AVENUE, CORONADO, CALIF.

JERRY FARNSWORTH SCHOOL OF ART
CAPE COD: July-Sept. • FLORIDA: Jan.-May
Portrait, landscape, still life. Summer school: North Truro, Massachusetts. Winter school: Sarasota, Florida. Approved for veterans. Write for circular A.
• • • • • Route 4, Sarasota, Florida

ROWLAND PAINTING CLASSES
JUNE 30 SEPTEMBER 6
WELFLEET, MASS.
on Cape Cod
Write Mr. Elden Rowland, Rt. 4, Box 356-D
Sarasota, Florida

EDGARTOWN SUMMER SCHOOL
Of Painting • Edgartown, Mass.
Isle. of Martha's Vineyard
JUNE 23 SEPT. 12
JULIUS DELBOS
RUTH APPELDOORN MEAD } AUGUST
VACLAC VYTLACIL } AUGUST 12 ON
Write: Ruth Mead, Edgartown, Mass.

SAMUEL BRECHER
PAINTING CLASS
CLASSES START SEPT. 2nd
Watkins 9-5168 124 W. 23rd ST.
NEW YORK CITY

A MODERN VIEW

by Ralph M. Pearson

Texas Exhibits in N. Y.

The idea back of the regional showing of Texas artists at the Knoedler Gallery (to September 28) is an excellent one and should be developed on a national scale. [See review, ART DIGEST, July, 1952.] The plan is valuable for several reasons. To circulate work representing a state or region to other parts of the country first of all stimulates local pride and a sense of responsibility for justifying that pride by producing and assembling the best possible achievements. It is a challenge in which the competitive instinct no doubt has a place, but it is a deep and justifiable satisfaction to each artist to feel he is breaking out of his home community onto the wider national stage. Furthermore, the stimulation of exporting an exhibition should impose a much deeper interest than normal in importing the works of other communities for comparative purposes. Starting with the artists, this will inevitably infect the public and the local press. The temperature of the art thermometer is bound to rise.

For the communities importing such regional exhibitions, the main stimulus will undoubtedly be curiosity. What is Texas, what is California doing? This curiosity should be supported by an urge to study, compare, learn and discuss values. Is regional work regional? Or national? Or international? A grand opportunity this offers to the local press. If local pride in "our own artists" enters the picture, all the better; the public will feel it is participating. It will want to know more about "our own" and, perhaps, about what constitutes "good" and "bad" in art. When this transpires, the millennium will have arrived.

There are regional exhibitions in plenty, usually hospitable to all levels of home talent. This circulating plan will presuppose high standards and stiff selections to get the best of local production. Then exhibition tours will have to be worked out by a national agency. Summer would seem to be an ideal time to test the plan. In summer, the itinerary should include one-week stops in resort centers as well as longer ones in local museums and in colleges and universities.

The potentialities of the idea, obviously, are endless—both in physical scope and, most important, in cultural possibilities. Like this new chemical one sees advertised, the plan will turn hardpan into fertile ground "overnight." Even that *may* happen—in culture.

The Texas exhibition serves as a perfect test case for this plan. From the vantage point of having been the professional guest of Texas for a recent year and, by invitation, a juror on two state-wide exhibitions (painting and school art), I find the eight or nine top-ranking (in my opinion) Texas artists well represented (except in one case). Then there are some 55 others, of whom nearly a score have won wide recognition. And the new names provide work well worth study. The total impact is of international, rather than strictly Texan, expression.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

The oldest and most distinguished Fine Arts school in the United States with a faculty of notable artists offering professional training in Painting, Sculpture, Illustration and Mural Decoration. Co-ordinated with the University of Pennsylvania for the B.F.A. and M.F.A. degrees. Over \$22,000 in prizes and scholarships awarded annually. \$20,000 in national prizes won by recent students in 1950-51. Age limit, over 18 years.

V. M. Dodge, 116 N. Broad St., Phila. 2, Pa.

STUDY IN CALIFORNIA • PASADENA SCHOOL OF FINE ARTS

Send for prospectus now
Frode N. Dann, Director

314 SOUTH MENTOR AVENUE, PASADENA 5, CALIF.

LAYTON SCHOOL OF ART
Painting, Illustration, Fashion Illus., Photography, Advertising, Industrial, Interior, Architectural and Dress Design. B.F.A. degree. New modern building overlooking Lake Michigan near downtown area. Fall, Spring, Summer. 33rd year. Catalog. Charlotte R. Partridge, Miriam Frink, Directors
Dept. 582, 1362 N. Prospect Ave., Milwaukee 2, Wisc.

PARSONS SCHOOL OF DESIGN
Thorough professional training in Advertising, Fashion, Interior, Flat Design (textiles, wallpapers, etc.), Illustration, Teacher Training. Leading professional designers serve as critics. 3-year course. Also B.S. degree. R.O.T.C. Saturday classes. Catalogues.
Box W, 136 E. 57th Street, New York 22, N. Y.

MARYLAND INSTITUTE
1825 - BALTIMORE - 1952
Courses in Fine Arts, Teacher Training, Crafts, Advertising and Costume Design, Interior Decoration, Stage Craft, etc. Catalogs on request.

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS
Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art. Ceramics. Unlimited contact with Museum collection through study and lectures. Est. 1876. Also Evening School. Russell T. Smith, Head of the School, 230 The Fenway, Boston 15, Mass.

COLORADO SPRINGS FINE ARTS CENTER
Fall 1952 DESIGN — DRAWING
Sept. 15-Jan. 30 PAINTING — SCULPTURE
Spring 1953 GRAPHICS—ART HISTORY
Feb. 2-June 5
Address—Registrar—Art School
Colorado Springs, Colorado

CLEVELAND Institute of Art

PROFESSIONAL TRAINING catalogue
11441 JUNIPER RD.
CLEVELAND 6, OHIO

CATALOG ON REQUEST
1231 ELMWOOD AVENUE
BUFFALO, 22, NEW YORK
albright ART SCHOOL
PHILIP C. ELLIOTT, DIRECTOR

Mrs. C. E. Eaton.....Orange
Mary VanBlarcom.....Point Pleasant
Alvena V. Seckar.....Pompton Lakes
Princeton University.....Princeton
Mrs. C. F. Edwards.....Red Bank
Mrs. E. G. Schonwalter.....

South Orange
Mrs. A. J. Priest.....Summit
Mrs. C. William Rupprecht.....Summit
Mrs. Esther Rosen.....Teaneck
Mrs. Madelyne Goerke.....West Orange
L. Kjeldsen.....Westfield
Bryant W. Langston.....Woodbury

NEW MEXICO

Mrs. Beth B. Danfelter.....Albuquerque
Homer T. Deal.....Albuquerque
Elmer Schooley.....Montezuma
Ruth Schleuter.....Old Albuquerque
David L. Berry.....Placitas
Mrs. Eugene Fiske.....Santa Fe
Louis Ribak.....Taos

NEW YORK

Institute of History & Art.....Albany
Konrad Prothmann.....Baldwin
Lloyd Schulz.....Baldwinsville
Mrs. A. M. Anderson.....Bedford Hills
Terminal Iron Wks.....Bolton Landing
F. A. Benzenberg.....Brooklyn
Roger L. Crossgrove.....Brooklyn
Donald F. Donaldson.....Brooklyn
A. Gaudin.....Brooklyn
Frances B. Godwin.....Brooklyn
Roy Gordon.....Brooklyn
Mrs. S. Herman.....Brooklyn
Samuel Kamen.....Brooklyn
Mary Kellner.....Brooklyn
Samuel Koch.....Brooklyn
Frank McIntyre.....Brooklyn
Hannah Moscon.....Brooklyn
Nancy Ranson.....Brooklyn
James A. Richter.....Brooklyn
Mrs. Constance Scharrf.....Brooklyn
Nicholas J. Swachey.....Brooklyn
Vladimir Yoffe.....Brooklyn
Charles E. Burchfield.....Buffalo
Mrs. Francis D. Leopold.....Buffalo
Mrs. Walter R. Lord.....Buffalo
Ethel Louise Stern.....Buffalo
Mrs. George W. Richardson.....Corning
Stanley Bate.....Craryville
Edgar A. Whitney.....East Elmhurst
Mildred Hanrath.....East Jewett
Ilse Gelbart.....Elmhurst
Helen Kruger.....Floral Park
Suzanne F. Porges.....Forest Hills
Adelphi College.....Garden City
Mrs. Foster Boswell.....Geneva
Mrs. Pauline S. Astor.....Great Neck
Mrs. B. A. Axline.....Great Neck
Mrs. Mary G. Lefson.....Great Neck
Dr. Fernand Vistreich.....Great Neck
Frederic Taubes.....Haverstraw
Glen Heberling.....Highland Falls
Crystal Lang.....Larchmont
W. A. Schwarm.....Larchmont
Florence B. Smithburn.....Larchmont
LeRoy D. Roberts.....Livingston Manor
D. B. Whitney.....Lockport
Abraham Harrison.....Long Island City
I. W. McCool.....Long Island City
Mrs. Grace H. Pugh.....Mamaroneck
Edwin M. Blake.....Mount Kisco
Mrs. Edith Thompson.....Mount Vernon
Mrs. Charles Friedman.....New Rochelle
George Samerjan.....New Rochelle
Mrs. M. Alexander.....New York City
Zanna Anderson.....New York City
Dorothy Andrews.....New York City
Art Students League.....New York City
Mazie Babington.....New York City
Mrs. Roberta Bell.....New York City
Mrs. Orville J. Bellis.....New York City
Mrs. A. S. Blodgett.....New York City
Dr. H. A. Blutman.....New York City
Amelia L. Brach.....New York City
Clara Bratt.....New York City
Herbert Brill.....New York City
Robert Broner.....New York City
Mrs. Stella Buchwald.....New York City
Mrs. Geo. O. Castell.....New York City
Hyman Cohen.....New York City
Jerry Cohen.....New York City
Michael Cohn.....New York City
Ralph F. Colin.....New York City
George Constant.....New York City
Fleur Cowles.....New York City
Russell Cowles.....New York City
Bea Croil.....New York City
Gwen Davies.....New York City
Floyd Davis.....New York City
John E. deRosa.....New York City
Martha Dickinson.....New York City
Frank Duncan.....New York City
Joseph Emma.....New York City
Mrs. N. K. Erickson.....New York City
Roberta Everett.....New York City
Perle Fine.....New York City
Philip Fischer.....New York City
Helen J. Flower.....New York City
D. W. Gale.....New York City
Mrs. Fanny Ganso.....New York City
Maurice P. Geller.....New York City
Helen Gerardia.....New York City
Mrs. J. G. Glicksman.....New York City
Mrs. Elsie Z. Goll.....New York City
Xavier Gonzalez.....New York City
Sid Gordin.....New York City
Ted Gotthelf.....New York City
Mrs. Austen Gray.....New York City
Rose D. Grundfest.....New York City
Leonard Haber.....New York City
Ira Haupt.....New York City

Helen West Heller.....New York City
Mrs. Eleanor Hempstead.....New York City
H. Lawrence Herring.....New York City
Erich S. Herrmann.....New York City
Mrs. R. R. Hettelman.....New York City
Arnold Hoffmann.....New York City
Mrs. R. M. Howe.....New York City
Teresa Jackson.....New York City
David Ject-Key.....New York City
William Paul Jenkins.....New York City
Algot S. Johnson.....New York City
Dan Kaldor.....New York City
Kermah Kallman.....New York City
Kent-Bragaline, Inc.....New York City
Mrs. H. A. Kingsbury.....New York City
Frank C. Kirk.....New York City
David M. Koetser.....New York City
Leon Kroll.....New York City
Mrs. Vera Kuhn.....New York City
Mrs. Rose Kuper.....New York City
Grace F. Lee.....New York City
Lucie Lenox-Darcy.....New York City
John Levy Galleries, Inc.....New York City

Mrs. Sam A. Lewisohn.....New York City
Linton.....New York City
Camilla Lucas.....New York City
Gwen Lux.....New York City
Ralph McLellan.....New York City
Mrs. Oronzio Maldarelli.....New York City
Lisa Mangor.....New York City
Mr. & Mrs. Boris Margo.....New York City
Louise Martin.....New York City
Guy Mayer.....New York City
Joan Mitchell.....New York City
J. Mittler.....New York City
Hans Moller.....New York City
Irene Hodas Newman.....New York City
Violet Organ.....New York City
Jo Paddock.....New York City
Mrs. Douglas Palmer.....New York City

Florence Peres.....New York City
Donald H. Peters.....New York City
Sally Phillips.....New York City
Rose Pine.....New York City
Aron Pressman.....New York City
Edward Preston.....New York City
Gertrude Rake.....New York City
Riverside Museum.....New York City
Umberto Romano.....New York City
Henry Romeike, Inc.....New York City
Nancy Root.....New York City
Harry Salpeter.....New York City
R. F. Schabelitz.....New York City
Lt. Comdr. Rockwell Schaefer.....New York City
Vladimir Selinsky.....New York City
Leopold Seyffert, Jr.....New York City
Mrs. George H. Shaw.....New York City
John Shays.....New York City
Mrs. Chas. Slaughter.....New York City
Mrs. S. W. Smith.....New York City
John J. Soble.....New York City
James Thrall Soby.....New York City
David M. Solinger.....New York City
Saul Solomon.....New York City
Vincent Spagna.....New York City
B. M. Wilbur Stark.....New York City
Bronka Stern.....New York City
Louis Stern.....New York City
Sakari Suzuki.....New York City
Lucille Sylvester.....New York City
Sabina Teichman.....New York City
Kenneth W. Thompson.....New York City

Mrs. Frederick Tobler.....New York City
Paul Trebilcock.....New York City
Penelope Tuttle.....New York City
Mrs. Fred Uhlfelder.....New York City
Clara D. Van Benschoten.....New York City

Helen L. Van der Hagen.....New York City
Raya L. Vermont.....New York City
Ruth Vodicka.....New York City
Jane Wasey.....New York City
Elizabeth N. Weistrop.....New York City
Michael Werboff.....New York City
Anita Weschler.....New York City
Willard Gallery.....New York City
Sol Wilson.....New York City
Annette Woodburn.....New York City
Mrs. Lawson Zerbe.....New York City
Mrs. F. M. Zlowe.....New York City
Whitney F. Hoyt.....Orangeburg
Roy R. Neuberger.....Peekskill
Murray Mann.....Rego Park
Katharine D. Van de Carr.....Rochester
Mrs. John A. Vietor.....Rochester
Mrs. Roger Gerry.....Saint Albans
Mrs. Eli Z. Noecker.....Saint Albans
Mrs. Doris P. Caesar.....Salem Center
Harvey Fite.....Saugerties
Frances B. Hooghkirk.....Scarsdale
Anton Schutz.....Scarsdale
Alan H. Temple.....Scarsdale
Ella Van Dyke.....Schenectady
Marjorie B. Luhrs.....Skanectady
Ethel Mundy.....Syracuse
Gordon J. Steele.....Syracuse
Hugo N. Stern.....Syracuse
Maurice Sievan.....Utopia
Jean Woodley.....Warsaw
June Schwartz.....West Hempstead
Mrs. Albert C. Bostwick.....Westbury
Claire Rumsey.....White Plains
Mrs. R. B. Taylor.....Williamsville
Dr. Willi Riese.....Wingdale

Jerome Milkman.....Woodmere
Mary Early.....Woodstock
Mrs. Cecile Forman.....Woodstock
Eugene Speicher.....Woodstock

NORTH CAROLINA

Edward S. Shorter.....Burnsville
Charles K. Sibley.....Portsmouth
Mrs. J. Henry.....Winston-Salem

OHIO

Mrs. John O. Cole.....Akron
Mrs. E. C. Marti.....Chagrin Falls
Wray Manning.....Cheragland
Mrs. Stewart Freedman.....Cincinnati
Mrs. Alfred Friedlander.....Cincinnati
Mrs. Thomas L. Gibson.....Cincinnati
Mrs. Jane D. Gruen.....Cincinnati
Elizabeth R. Kellogg.....Cincinnati
William C. Pierce.....Cincinnati
Emily Poole.....Cincinnati
Taft Museum.....Cincinnati
Emily H. Baloga.....Cleveland
Peter P. Dubaniewicz.....Cleveland
Mrs. A. B. Eiber.....Cleveland
Carr Liggett.....Cleveland
Walter A. Sins.....Cleveland
Mrs. David Sloane.....Cleveland
Ruth van Buskirk.....Cleveland
Grace A. Walsh.....Cleveland
Mrs. Clifford Levin.....Columbus
Mrs. Lydia M. Reeder.....Columbus
Ross C. Deniston.....Dayton
Mrs. Carl A. Griep.....Dayton
Esther I. Seaver.....Dayton
Nancy Ritzhaupt.....Galion
Mrs. William Schock.....Kent
Carl Zimmerman.....Loveland
Mrs. C. G. Smith.....Marion
Paul L. Cusaw.....Midletown
Mrs. Jos. W. Shaw.....Ottawa
Ellsworth E. Binz.....Parma Heights
David P. Skeggs.....Poland
Kenneth Hugh.....South Euclid
E. F. Miller.....Spencerville
Mrs. Stephen Hulfish.....Springfield
Mrs. Erna B. Sands.....Steubenville
Lois Dunsmore.....Toledo
Amy L. Kimpton.....Toledo
Sister M. Veronica.....Toledo
G. W. Kalthoff.....Yellow Springs
Mrs. J. C. Inglis.....Youngstown
Mrs. Venice Lamb.....Youngstown

OKLAHOMA

John Paul Jones.....Norman
Mrs. Henry Coffeen.....Oklahoma City
Oklahoma Art Center.....Oklahoma City
June McMichael.....Tulsa
Mrs. Lewis L. Snow.....Woodward

OREGON

School District 48.....Beaverton
Mrs. Ernest Seward.....Portland

PENNSYLVANIA

Mrs. A. W. Heyman.....Allentown
W. W. Swallow.....Allentown
Anna L. Potteiger.....Ambler
Mrs. John D. Mixsell.....Bethlehem
Beatrice MacGeorge.....Bryn Mawr
Hobson Pittman.....Bryn Mawr
John W. McCoy.....Chadds Ford
Edward R. Grove.....Drexel Hill
Mrs. M. C. McCutcheon.....Drexel Hill
Henry S. Evans.....East Stroudsburg
Sterling Strauser.....East Stroudsburg
Frederick K. Detweiler.....Easton
Mrs. T. E. Comber, Jr.....Elkins Park
John R. Maxwell.....Hartsville
C.C.G. Chaplin.....Haverford
Cynthia Griffin.....Haverford
Maulsby Kimball, Jr.....Haverford
Mrs. R. A. Riester.....Irwin
Mrs. J. J. Kirschmann.....Jenkintown
Margie Coleman Harris.....Johnstown
Harry Martin Book.....Lancaster
Mary R. Shupp.....Merion
Sheldon Cheney.....New Hope
John Sharp.....New Hope
Mrs. Suzanne Scott.....Perkasie
Mrs. Geo. W. Anderson.....Philadelphia
Morris Blackburn.....Philadelphia
Sydney A. Carlen.....Philadelphia
Elizabeth K. Coyne.....Philadelphia
Emilen Etting.....Philadelphia
Samuel Gorson.....Philadelphia
Catharine Grant.....Philadelphia
Henry Hand Jones.....Philadelphia
Razel Kapustin.....Philadelphia
Bernard A. Kohn.....Philadelphia
Mrs. Walter K. Lyon.....Philadelphia
Atlee R. McCandlish.....Philadelphia
Joseph N. Meo.....Philadelphia
David Myers.....Philadelphia
Print Club.....Philadelphia
Charles A. Ross.....Philadelphia
G. Ralph Smith.....Philadelphia
Emma W. Thomas.....Philadelphia
Mrs. Harold P. Weaver.....Philadelphia
Margaret M. Welsh.....Philadelphia
F. Elizabeth Wherry.....Philadelphia
Harry Zion.....Philadelphia
Carol Schalk.....Pittsburgh
Ann Ubinger.....Pittsburgh
Mrs. Virginia J. Ward.....Pittsburgh
Mary Lawser.....Radnor
Mrs. Carey Etnier.....York

RHODE ISLAND

Mrs. Cary W. Magruder.....Jamestown
Joseph R. Fazzano.....Providence
Providence Journal Co.....Providence

SOUTH CAROLINA

Katherine B. Heyward.....Columbia
University of South Carolina.....Columbia

TENNESSEE

Joseph Van Sickle.....Nashville
Margaret Lindsley Warden.....Nashville
Mrs. P. T. Jones.....Old Hickory

TEXAS

Maude L. Fletcher.....Amarillo
William Lester.....Austin
William M. Hutchins.....Clarkwood
Mrs. D. R. Locke.....Corpus Christi
Mrs. Nina M. McInnis.....Corpus Christi
Charles Allen.....Dallas
Otis Dozier.....Dallas
Mrs. Edward Marcus.....Dallas
McLean Gallery.....Dallas
Robert K. Reed.....Port Sam Houston
Mrs. Herman Brown.....Houston
E. Richardson Cherry.....Houston
Christine Streetman.....Houston
Mrs. Chester A. Hubbard.....Lubbock
Mrs. N. A. Lancaster.....Midland
Mrs. George R. Pierce.....Lubbock
Mrs. Robert Tschumy.....New Braunfels
Mrs. W. A. McGrory.....Orange
Mrs. Tincie H. Heddens.....San Angelo
Cecil L. Casebier.....San Antonio
Michael Frary.....San Antonio
Amelia Urbach.....San Antonio
Mrs. Maurice Goldstein.....Sherman
T. A. Inteso.....Tyler
Ima N. Pendergrass.....Wichita Falls

UTAH

Florence B. Drake.....Ogden
Carbon College.....Price

VERMONT

Mrs. Beulah Boynton.....Manchester
Lawrence R. McCoy.....Manchester
Lesley B. Crawford.....Springfield
Rose Schoen.....Thetford Hill
Byron Thomas.....Woodstock

VIRGINIA

Mrs. Henry Jarrett.....Alexandria
Mrs. Gladys B. Boester.....Arlington
Mrs. H. S. Ruth.....Fort Monroe
Jack Clifton.....Hampton
Public Library.....Newport News
Emil J. Muschinske.....Widewater
Carl Anderson Roseberg.....Williamsburg

WASHINGTON

Mrs. Signe A. Hedlund.....Everett
Mrs. Porter G. Perrin.....Kirkland
Philip J. Holabach.....Palouse
Worth D. Griffin.....Pullman
Louis Weiler.....Quincy
Virginia Banks.....Seattle
Norma W. Betten.....Seattle
Robert F. Casey.....Seattle
R. C. Lee.....Seattle
J. P. MacFarland.....Seattle
Toralf Ostbye.....Seattle
Lisel Salzer.....Seattle
Thomas W. Wells.....Seattle
Mrs. Beulah L. Hyde.....Tacoma

WEST VIRGINIA

Lucina Keane.....Charleston
Mrs. Charles A. Ray.....Charleston
Otto F. Dickson.....Huntington
Charles E. Patton.....Morgantown
Katherine T. Burnside.....Parkersburg
R. H. McKelvey.....Shepherdstown
Mrs. Hugh Briar Scott.....Wheeling

WISCONSIN

Marion College.....Fond du Lac
Mrs. Charles E. Cady.....Green Bay
Susan M. Trane.....LaCrosse
Flora N. Davidson.....Madison
Sister M. Philomena.....Madison
F. H. Bresler Co.....Milwaukee
Richard Daley.....Milwaukee
Samuel N. Manierre.....Milwaukee
Dorothy L. Meredith.....Milwaukee
Milwaukee Art Institute.....Milwaukee
Rachel L. Skinner.....Milwaukee
John P. Retzer.....Waukesha

OUTSIDE UNITED STATES

Lawfen P. Harris.....Sackville, Canada
Aleen Akeed.....Toronto, Canada
Art Gallery of Toronto.....Toronto, Canada
Jack H. Bush.....Toronto, Canada
Georges Severe Masse.....Westmount, Canada
Pierre. Pailiere.....Port-au-Prince, Haiti
Mrs. Susi de Lewinsky.....El Salvador, C. A.
Mrs. Jon Freitas.....Honolulu, Hawaii
Amasa B. Converse.....Diablo Heights, Canal Zone
Dr. M. A. Sanchez Carvajal.....Venezuela, S. A.
Manuel Joachim deCarvalho.....Brazil, S. A.
William Osterwind.....Venezuela, S. A.
National Library Service.....Wellington, New Zealand
George Rowney & Co.....London, England
American Academy in Rome.....Rome, Italy
Robert von Hirsch.....Basel, Switzerland

(Opinions of the League are not necessarily those of the Digest)

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



PRESIDENT EMERITUS
HONORARY PRESIDENT
NATIONAL PRESIDENT
1st VICE PRESIDENT

F. Ballard Williams
Albert T. Reid
Allyn Cox
Cliff Young

2nd VICE PRESIDENT
CORRESPONDING SECRETARY
RECORDING SECRETARY
NATIONAL TREASURER

Nell Boardman
Henry M. O'Connor
Nils Hogner
Harry K. Shallen

NATIONAL DIRECTOR AMERICAN ART WEEK

Mrs. B. B. Billinger, 40 France Street, Norwalk, Conn.

EXECUTIVE OFFICE NATIONAL HEADQUARTERS: 15 GRAMERCY PARK, NEW YORK 3, N. Y.

Criminal, Martyr, or Fool?

With the death-rattle dying in his throat, the great master slumped in a pool of blood before his easel. The masterpiece was complete. Colors, alive and brilliant, had been mixed with his life's blood to give them a vitality never before achieved in the long history of painting. . . .

The above paraphrase is in essence a story of alchemy written years ago. Pure fantasy? Possibly, but more true than false.

The color chemists tell us that the colors made today are more pure and permanent than those used by the artists of the past. In spite of the efforts of the paint manufacturers and all their excellent colors, a picture may die and turn to mud before our eyes. It was Robert Henri, among other famous artist-teachers, who advised mixing brains and intelligence to give life to a picture. Taken literally, this is as ridiculous as the story related in the opening paragraph. On the other hand, we all know of artists who are giving and have given their life for their art. Sometimes the giving has been without public acclaim and with practically no remuneration for a heroic effort. Others, both past and present, climbed to the highest pinnacle only to find the truth of our original story.

Whether by opening his veins to mix his life's blood with his pigments or by the mixture of brains with paint, the artist cheerfully and inevitably spends his life for his art—good, bad, or mediocre. Regardless of the quality of the art, the same price is demanded—one's life. With such a fixed price, which is always collected, it is up to the artist himself to act as judge and jury on the manifestations of his thoughts, his creations, whatever form they may take—painting, drawing, sculpture, etc. Because the world is fickle and subject to all whims, publicity and propaganda, there are times when neither the majority nor the minority will be pleased with one's efforts. Then is the time for the individual artist to take stock of himself—to examine his ideas, opinions, prejudices and craftsmanship and insist that the results of his labors are of his highest standard. The inevitably collected price is the same in all cases, so it behooves the artist to produce the best, in his own opinion,

MORILLA
DRAWING PAPERS AND MATERIALS
SOLD BY ALL GOOD DEALERS

THE MORILLA COMPANY
NEW YORK LOS ANGELES

August, 1952

that his life can buy. The public, critics, and all experts may be fooled but one can never fool oneself. Self-satisfaction can be judged only by self—never by another. You know when you have done your best, at whatever level of artistic development, and no amount of criticism can change that fact. The price is set. What you do for it is up to you.—C. Y.

Bracketed at the top of this page you will find the following—"Opinions of the League are not necessarily those of the DIGEST." This is true as is its opposite. The opinions of the DIGEST are not necessarily those of the League. It may also be true that ideas, prejudices and opinions of one member of the League may not necessarily be those of another member of the League. As we all uphold the American way of life, we recognize another's right to his own opinion.

One of our great statesmen ably expressed this years ago—"Though we may disagree with what a man has to say, we defend with our lives his right to say it!" The artist has his say graphically. His manner of self-expression is his own. Ours is the right to like it or not, as we wish. Any criticism of the editorial policy of the magazine, excluding this page, should be addressed to the DIGEST.

Don't Forget

"The Grand National," March 8-22, 1953. Eligibility is by way of state chapter semi-final competitions only. Check with your state president or National Headquarters.

Obituaries

[Continued from page 11]

Albert K. Schneider

Albert K. Schneider, art dealer for the past 40 years, died recently in the Kingston (N. Y.) Hospital, at the age of 70. Before opening his own 57th Street gallery five years ago, Schneider had been a partner in the Schneider-Gabriel Galleries. He had sold paintings to the Omaha, Cincinnati and Toledo museums.

Ernest Alfred Yerbysmith

Ernest Alfred Yerbysmith, Los Angeles sculptor, died during June at his Laguna Beach home. He was 76.

ART SUPPLIES

At Reasonable Prices

52" x 6 yd. Duck Canvas \$ 9.95
45" x 6 yd. Linen Canvas \$15.00

Write for Samples and Price List

Mail Check with Order (No C.O.D.)

NEW YORK CENTRAL SUPPLY CO.
42 THIRD AVE. (nr. 11th St.) New York 3

WEBER

Fine Artist Quality

COLORS

in
**OIL
WATER
TEMPERA
PASTEL**

for---



*Painting
Excellence*

F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA, PA.

St. Louis, Mo.

Baltimore, Md.

Patronize Your Nearest Weber Dealer

**WRITE
FOR YOUR 1952**

**FREDRIX
CATALOG**

now
bigger
and
better
than
ever



E-H-AC-FRIEDRICH CO.

Since 1868

140 SULLIVAN STREET, NEW YORK 12, N. Y.

ORPI
permanent
oil colors

by the makers of

Rembrandt
COLORS



& SON INC.
NEWARK, N. J.

CALENDAR OF EXHIBITIONS

AMHERST, MASS.
College To Sept. 30: Period Groups; Recent Gifts.

ANDOVER, MASS.
Addison Gallery To Sept. 30: "The Naked Truth and Personal Vision."

BALTIMORE, MD.
Museum To Sept. 2: Cone, May, Gutman & Rosen Collections.
Walters Gallery To Sept. 14: Rehabilitated Paintings.

BEVERLY HILLS, CAL.
Frank Perls Gallery To Aug. 16: Modern American and French Artists; To Sept. 20: Los Angeles Workshop.

BIRMINGHAM, ALA.
Museum To Sept. 15: Contemporary Berlin Artists.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy To Sept. 1: Swiss Paintings.

BOSTON, MASS.
Doll & Richards August: American Paintings.
Mirskii Gallery August: Gallery Group.
Museum August: The Arts of 18th Century England.
Vose Galleries August: Early American Portraits.

CANAAN, N. Y.
Berkshire Art Center To Sept. 1: 5th Summer Annual.

CANTON, N. Y.
St. Lawrence University To Aug. 22: St. Lawrence Valley Art Competition.

CHICAGO, ILL.
Art Institute To Sept. 28: Japanese Woodcuts; To Sept. 30: Rembrandt Prints; Jacques Villon Engravings; James Ensor Etchings.
Historical Society To Sept. 30: Chicago at Work; Healy's Ladies.
Mandel Brothers August: "Ballet in Art."
Renaissance Society To Sept. 1: Artist Members Show.

CLEVELAND, OHIO
Museum To Sept. 30: American and European Paintings; Recently Acquired Prints.

CLOUDCROFT, N. M.
Cloudcroft Art Colony To Aug. 31: Southwest Annual.

COLORADO SPRINGS, COLO.
Fine Arts Center To Sept. 3: New Acquisitions; Lehman Collection.

COOPERSTOWN, N. Y.
Library Aug. 2-21: Art Association Annual.

CORNING, N. Y.
Corning Museum of Glass August: The 1851 Crystal Palace.

DAYTON, OHIO
Art Institute To Sept. 1: Alice Pike Barney Exhibition; Student Work.

DES MOINES, IOWA
Art Center To Aug. 17: Marsden Hartley; To Sept. 15: Eliel Saarinen Memorial.

DETROIT, MICH.
Institute To Aug. 17: American & European Watercolors; To Aug. 31: Michigan Painters Before 1900.

EAST HAMPTON, L. I.
Guild Hall To Aug. 12: Regional Artists Annual; Aug. 23: Outdoor Clotheshine Show; Aug. 15-Sept. 8: French Impressionists; To Sept. 8: Four L. I. Sculptors.

HEMPSTEAD, L. I.
Hofstra College To Sept. 2: Metropolitan Museum Masterpieces.

KANSAS CITY, MO.
Rockhill Nelson Gallery August: Carrier & Ives Lithographs; Openstein Collection.

LAGUNA BEACH, CAL.
Art Gallery To Sept. 1: Memorial Collection; Prize Members Annual.

LA JOLLA, CAL.
Art Center To Sept. 15: "Imaginary Portraits."

LAKEWOOD, ME.
Accent Gallery August: Contemporary Paintings and Sculpture.

LAUREL, MISS.
Lauren Rogers Museum To Sept. 15: English Portraits and Landscapes.

LOS ANGELES, CAL.
Museum To Aug. 10: Artists of Los Angeles and Vicinity.
Vigevano Galleries August: Modern French Paintings.

LOUISVILLE, KY.
J. B. Speed Museum August: Kentuckyana; N. American Indian Art.

MANCHESTER, N. H.
Currier Gallery To Sept. 15: California Crafts; To Aug. 17: Karolik & Barton Collections of Paintings.

MINNEAPOLIS, MINN.
Institute To Sept. 30: Persian Pottery, Pillsbury Collection; Students' Work.

University To Aug. 24: Contemporary Ceramics.

Walker Center To Aug. 10: Roy R. Neuberger Collection; Floyd and Margaret Breuer.

MOUNT VERNON, N. Y.
Art Center To Aug. 15: Bernard Rosengutt.

NEWARK, N. J.
Museum August: Arthur F. Egan Memorial Fund Paintings; Contemporary N. J. Artists.

NEWPORT, R. I.
Art Association To Aug. 13: Dorothy H. Manuel, Mary Teehan, Albert Gold; Aug. 2-17: Catherine M. Wright; George Gale Memorial; Aug. 22-Sept. 7: Leonid; Aug. 23-Sept. 20: Ruth Brandt; Karolik Collection.

NORFOLK, VA.
Museum To Sept. 15: American Paintings of the 20th Century.

NORWALK, CONN.
Silvermine Guild Aug. 3-27: Collection of Leonardo da Vinci; Members' Show; Aug. 3-15: Theo Hios; Aug. 16-30: Harry Crowley; Aug. 28-Sept. 13: Students' Show; Aug. 31-Sept. 13: E. Z. Steever, William Strosahl.

OAKLAND, CAL.
Art Gallery To Sept. 23: Centennial Exhibitions.

OGUNQUIT, ME.
Art Association Aug. 3-Sept. 1: Artist Members Show.

PASADENA, CAL.
Institute To Sept. 28: Pre-Columbian Art. Stendahl Collection.

PHILADELPHIA, PA.
Art Alliance To Aug. 14: Watercolor Club.
Museum To Aug. 31: Parkway and Expressway; American Prints.

PITTSBURGH, PA.
Carnegie Institute To Sept. 14: Cut Glass Survey; Decorative Arts.

PORTLAND, ME.
Sweat Memorial Museum To Aug. 30: Walter Griffin Memorial; Maine Watercolor Society.

PORTLAND, ORE.
Museum August: Kress Collection; 19th & 20th Century Paintings.

RACINE, WIS.
Wastum Museum August: Modern Design in Woven Textiles.

ROCKLAND, ME.
Parnsworth Museum To Aug. 10: Audrey Soule; Aug. 12-31: Six Maine Artists; To Sept. 7: John Leavitt; To Aug. 15: Merle James; Aug. 15-Sept. 15: Bruno Rissanen.

ROCKPORT, ME.
Upstairs Gallery To Aug. 20: Maine Coast Artists.

ROCKPORT, MASS.
Old Tavern Aug. 2-Sept. 21: Rockport Art Association.

SACRAMENTO, CAL.
Crocker Gallery To Sept. 15: Permanent Collection.

SAGINAW, MICH.
Museum Aug. 31-Sept. 25: The American Tradition.

ST. LOUIS, MO.
Museum To Oct. 1: Print Accessions; Aug. 1-Sept. 2: Artists Guild; Sept. 5-29: Studio Group.

ST. PAUL, MINN.
State Fair Aug. 15-Sept. 1: 60th Annual American Show.

SAN FRANCISCO, CAL.
California Palace August: Images & Imagination; Artists at Work; To Sept. 8: Approaches to Leisure; To Sept. 14: Best Foot Forward.
Museum To Aug. 26: Kandinsky; To Sept. 14: Paintings & Prints from the Upper Midwest.
Rotunda Gallery To Sept. 6: Theodore Van Soelen, prints; French & American Artists.

SANTA BARBARA, CAL.
Museum August: Lenard Kester, gouache paintings.

SEATTLE, WASH.
Henry Gallery To Aug. 13: Music and Art Invitational.

SIOUX CITY, IOWA
Art Center August: Closed; Sept. 2-30: How Prints Are Made; Richard Witt, paintings; Sept. 12 & 13: Sidelark Art Show.

SPRINGFIELD, MASS.
Museum To Sept. 28: American Paintings, prints.

TOLEDO, OHIO
Museum To Aug. 31: Six Galleries of Selected American Paintings.

URBANA, ILL.
University To Sept. 30: Several Hundred Students' Work.

UTICA, N. Y.
Museum Williams Proctor To Aug. 31: Central New York Artists; Sidelark Show; 20th Century American Art.

WASHINGTON, D. C.
Phillips Gallery To Sept. 1: Washington Artists; To Aug. 15: Huebner, Ouseley, Eldridge.
National Gallery August: Toulouse-Lautrec Lithographs, Rosenwald Collection.
Smithsonian Institution Aug. 7-27: M. S. Hordley, Citizens of Japan; Edwin Scott; Sept. 5-28: Wash. Sculptors Group; Kilm Club Ceramics.

WELLFLEET, CAPE COD, MASS.
Mayo Hill Galleries Aug. 5-17: Thomas Fransioli; Steven Trefonides; Aug. 19-Sept. 6: New England Group.

WHEELING, W. VA.
Oglebay Institute To Sept. 15: Italian Paintings.

WOODSTOCK, N. Y.
Mollie Higgins Smith Gallery To Sept. 6: Eugene Speicher Exhibition.

WORCESTER, MASS.
Museum Aug. 15-Sept. 15: Contemporary Color Lithography.

NEW YORK CITY

MUSEUMS

Brooklyn (Eastern Pkwy) To Sept. 1: Brooklyn in Progress; To Sept. 21: American Watercolors.
Cooper Union (Cooper Sq.) To Aug. 29: Fountains, French & Italian Drawings.
Jewish (1109 5th) August: Closed.
Metropolitan (5th at 82) To Sept. 14: Wertheim Collection: Cézanne's Contemporaries; Carrier & Ives; To Sept. 1: Architectural Drawing Masterpieces.
Modern (11W53) To Sept. 7: Molyneux Collection; To Sept. 14: African Negro Sculpture; To Aug. 24: Photography; Aug. 13-Sept. 21: Cubism & Futurism; Aug. 27-Oct. 21: New Circulating Shows; Sept. 2-Oct. 13: Two Houses: New Ways to Build.
Natural History (Cent. Pk. W. at 79th) To Aug. 15: The West of Alfred Jacob Miller; Aug. 17-Sept. 30: Liberia, 1952, Griffith J. Davis, photographs; August: Rocket to the Moon.
Non-Objective (1071 5th at 87) August: 1900-1952, History of Art in Paintings.
Public Library (58th St. Branch) To Aug. 30: Marion Netter, prints.
Riverside (310 Riverside Dr.) To Oct. 1: Closed.
Scalamandre (20W55) To Sept. 6: Abstract Design in Printed Modern Textiles.
Whitney (10W8) To Sept. 8: Closed.

GALLERIES

ACA (63E57) To Aug. 30: Summer Group.
AAPL (15 Gramercy Pk.) To Aug. 17: Closed; Aug. 18-Sept. 1: Executive Board Show.
API (50E34) August: Contemporary Americans.
Alphabet (216E45) To Sept. 30: Hollis Holland, calligraphy.
Amer. British (122E58) Closed.
Arson (42W57) Closed.
Artists (851 Lex. at 64) To Sept. 5: Closed; Sept. 6-25: Laurence Adams; Howard Daum.
A. S. L. (215W57) August: Constructors Exhibition.
A. A. A. (711 5th at 55) August: Group.
Babcock (38E57) To Aug. 29: 19th & 20th Century American Paintings.
Barbizon-Little (63 & Lex.) August: Marin Cantarella.
Barbizon-Plaza (101W58) August: Gallery Closed.
Barzansky (664 Mad. at 61) August: Closed.
Borzenicht (65E57) August: Closed.
Burluk (119E57) August: Closed.
Caravan (132E65) August: Closed.
Carlebach (937 3rd at 56) August: African Art: Chess Games.
Carstairs (11E57) August: Closed.
Contemporary Arts (108E57) August: The Sponsored Group.
Copain (891 1st) To Sept. 3: Retrospective Show.
Creative (18E57) August: Third Annual Exhibition.
Delius (18E64) August: Closed.
Downtown (32E51) August: Closed.
Durlacher (11E57) August: Closed.
Duven Bros. (720 5th at 56) August: Old Masters.
Eggleston (161W57) August: Closed.
Eight Street (33W8) To Sept. 14: Summer Show.
F. A. R. (746 Mad.) To Aug. 16: French Posters.

Feigl (601 Mad. at 57) August: Closed.
Ferargil (63E57) August: Contemporary American Art.
Fine Arts Associates (41E57) August: Closed.
Fried (40E68) August: Closed.
Friedman (30E49) August: Constance Gordon, oils.
French & Co. (210E57) August: Works of Art.
Gal. St. Etienne (46W57) To Sept. 2: Closed.
Ganso (125E57) August: Closed.
Grand Central (15 Vand.) To Sept. 30: 150 Americans.
Grand Central Moderns (130E56) August: Closed.
Grolier (47E60) To Sept. 15: Society of Iconophiles Publications.
Hacker (24W58) To Aug. 22: Annual Print, Watercolor & Drawing Show.
Hammer (51E57) August: 19th Century Genre Paintings.
Heller (108E57) August: Contemporary Paintings.
Hugo (26E55) August: French & American Paintings.
Janis (15E57) August: Closed.
Kennedy (785 5th) August: Watercolors.
Klecman (65E57) August: Closed.
Knodler (14E57) To Sept. 27: Texas Artists.
Kootz (600 Mad. at 58) To Sept. 2: Closed.
Kottler (33W58) To Aug. 15: Group.
Kraushaar (32E57) August: Group Shows.
Levitt (35E49) August: Group.
Macbeth (11E57) August: Closed.
Matisse (41E57) August: Closed.
Medallie Art Co. (325E45) Little Gallery To Sept. 15: National Sculpture Society.
Midtown (17E57) August: Season's Retrospective.
Milch (55E57) August: American Paintings.
National Arts Club (15 Gramercy Pk.) To Sept. 9: Members Group.
Neumann (41E57) August: Group.
New Age (138W15) August: Closed.
New Gallery (63W44) August: Modern European Prints.
Newhouse (15E57) August: Old Masters.
Newman (150 Lex.) To Aug. 29: 19th Century American Marines.
Parsons (15E57) August: Closed.
Passedoit (121E57) August: Group.
Peridot (6E12) August: Closed.
Perls (32E58) August: Modern French Paintings.
Perspectives (35E51) August: Group.
Portraits (460 Park at 57) August: Contemporary Portrait Painters.
Rehm (683 5th at 53) August: Closed.
Roerich Acad. (319W107) To Sept. 15: Closed.
RoKo (51 Gren. Ave.) August: Closed.
Rosenberg (16E57) August: French and American Paintings.
Saidenberg (10E77) August: Closed.
Salmagundi (47 5th) To Sept. 5: Sculpture and Paintings.
Salpeter (39W57) August: Closed.
Schaefer, B. (32E57) To Aug. 29: Fact and Fantasy.
Schultheis (15 Maiden Lane) August: Paintings.
Sculpture Center (167E69) August: Rotating Shows.
Segy (708 Lex. at 57) August: African Sculpture.
Seligmann, J. (5E57) August: Closed.
Serigraph (38E57) To Sept. 29: New Serigraphs; Main Gallery: Gauguin Prints.
Tanager (51E4) August: Selected Paintings.
Truman (33E29) August: Graphic Art.
Van Diemen-Lilienfeld (21E57) August: Closed.
Village Art Center (42W11) To Aug. 8: Members Show; To Aug. 31: \$50 and Under.
Viviano (42E57) August: Closed.
Wellons (43E50) August: Closed; Sept. 1-20: Carl Lindborg.
Weyhe (794 Lex. at 61) August: Closed.
Wildenstein (19E64) To Sept. 30: Rouault Gouaches.
Willard (32E57) August: Closed.
Wittenborn (38E57) August: A. Masson, Color Lithographs.

LIKE PAINTING IN EUROPE
St. Augustine, Florida



From A Water Color
by ANTHONY THIEME

HISTORY comes to life in ancient St. Augustine, America's most paintable city. Here, amid centuries-old scenes, more than 700 members of the St. Augustine Art Association are finding new opportunities for study and expression.

Central sales-exhibit galleries, numerous prize awards, availability of competent instruction, sunny studios, all-year outdoor painting weather, beaches, fisheries, forests, and a quiet old-world atmosphere make St. Augustine an American Riviera. Like Europe in antiquity, it is a challenge and delight to artists from everywhere. May we tell you more about the Artists' St. Augustine?

ADDRESS: H. B. BONFIELD
CHAIRMAN, ART COMMITTEE • P. O. BOX 444

Chamber of Commerce, St. Augustine, Florida

Stack's
GALLERIES

12 WEST 46th STREET, NEW YORK 19, N. Y.
LU 2-2580

AUCTIONEERS — APPRAISERS

REGULARLY SCHEDULED
AUCTION SALES
FINE ARTS, JEWELRY,
PORCELAINS, BOOKS,
FURNISHINGS, ETC.

IMPORTANT PROPERTIES
SOLICITED FOR PUBLIC SALE

Expert Appraisals for Estates,
Banks, Museums and Insurance
Companies.

Send us your name and address,
and receive without charge, our
catalogs and advance sale notices.



CASEIN . . . the modern color . . . now obtainable in this economical trial assortment of 12 artist-selected tubes in a convenient box board container. Now you can test for yourself, at low cost, this ideal color for oil painting, water color and tempera techniques. All colors are permanent and intermixable . . . for use on any surface which will not repel water. Refills only in Studio Size tubes . . . 32 colors to choose from in the complete line.

COLORS IN SET No. 340

Alizarin Crimson	Indian Red
Burnt Sienna	Ivory Black
Burnt Umber	"Thalo" Blue
Cadmium Red Lt.	Titan White
Cadmium Yellow Lt.	Viridian
French Ultra. Blue	Yellow Ochre

GRUMBACHER
GENUINE
Casein
COLORS



at your artists'
material dealer

\$3.75 per set

M. GRUMBACHER
INC.

462 WEST 34th ST., NEW YORK 1, N. Y.

Set No. 340

THRIFTY . . . no waste,
a little goes a
long way.

VERSATILE . . . for
all techniques.

EASY TO USE . . .
thins with water,
no mess.

SHIVA

THE WORLD'S FINEST ARTISTS' OIL COLORS

ARE SUPERIOR
IN PERMANENCY — COLOR INTENSITY — CLARITY OF HUE — AND CHEMICAL
PURITY TO COLORS THAT CONFORM TO FIXED COMMERCIAL STANDARDS AND
SPECIFICATIONS.

SHIVA
STANDARD OIL COLORS

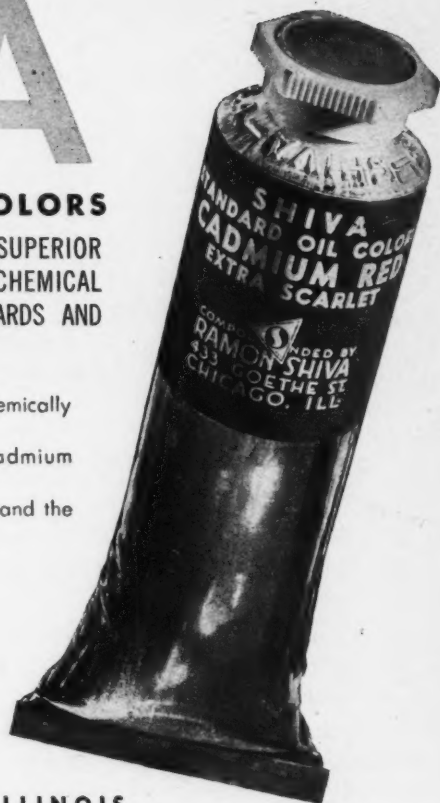
- are the artists' oil colors which contain one hundred percent chemically pure pigment.
- are not co-precipitated Lithopones, but Chemically Pure Cadmium Sulphides and Cadmium Selenides.
- are scientifically formulated to contain the maximum of pigment and the minimum of oil which eliminates the USE OF STABILIZERS.
- are ground in specially treated walnut oil.

For name of nearest dealer, write:

SHIVA

CREATOR  **COMPOUNDER**
of colors for the most critical artist

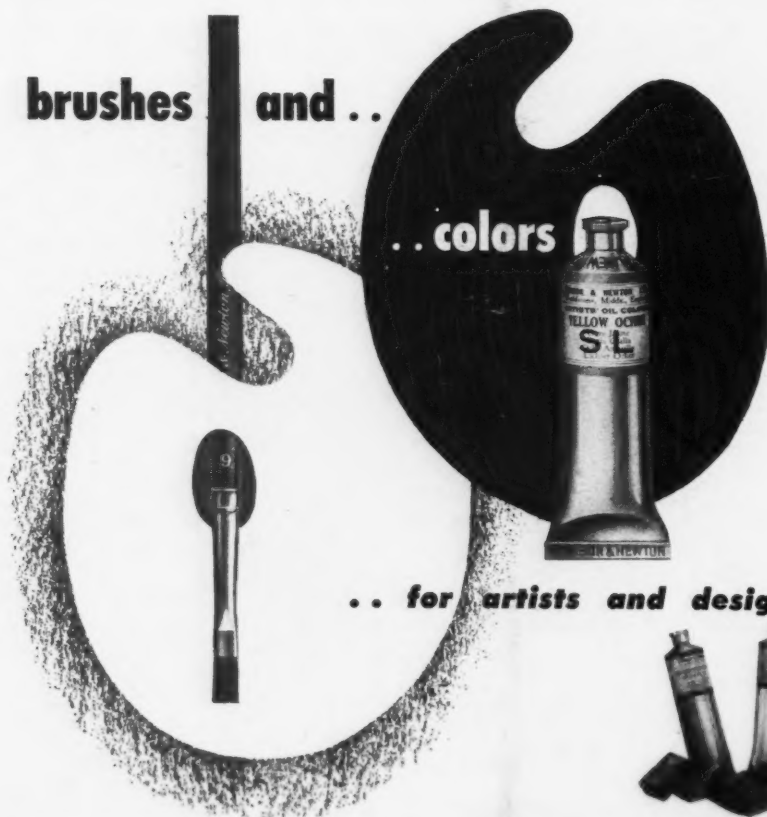
433 WEST GOETHE STREET, CHICAGO 10, ILLINOIS



brushes and ..

.. colors

.. for artists and designers



Canadian Agents: THE HUGHES OWEN CO., LTD., HEAD OFFICE, MONTREAL

902 BROADWAY, NEW YORK 10, N. Y.

